Hybrid Modernity: late 20th century landmark parks in China

by

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Abstract

This research investigates new spatial forms that have emerged in China's urban landmark parks in secondary cities of the post-Mao era. These forms represent a new stage in China's history of landscape architecture. As design history and innovative design inquiry, a qualitative approach is employed and it draws from:

- modernization theory: a framework for understanding transformation in post-Mao China
- post-Mao China socio-cultural analysis: changing Chinese identity, nationalism and trends in the arts and architecture
- design analysis and history of China's garden/park traditions and the larger context of the evolution of modern landscape architecture in China
- analysis of international design trends in contemporary landscape architecture
- analysis of China's changing institutional context: education and development of the landscape architecture profession.

In this research, I asked: has the fusion of international influences with the local Chinese design vocabulary in late 20th century China created a distinctive approach to public park design that is novel? If so, how has this taken place, and what does it mean for landscape architecture in China?

Case studies provide a focused empirical setting to understand the new design paradigms and they create the foundation for a theory I call hybrid modernization. The study breaks new ground as the first documentation and analysis of the emergence of modern landscape architecture in twentieth century China. It creates a bridge between the literature in China and the west; and it contributes to closing the gap on the history of modern landscape architecture in China.

Dedicated to Jim

and

anyone interested in
the socio-cultural transformative power
of the public realm, particularly its design

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Introduction

'Diversity, ambiguity, confusion, and sometimes utter chaos characterize the socio-cultural construction of what has been called the New Era[1], *Xin shiqi*, 新时期. The post-Mao era can be best understood as a historical overlap or time difference between a lingering collective society supervised by the state and the massivity and fluidity of (economic and cultural) commodity and capital moved by the global market.' (Zhang 1997, p. 107)

'Landscape meaning is complex, layered, ambiguous, never simple or linear.' (Spirn 1998, p. 33)

During the last two decades of the twentieth century, a major change took place in the design of public parks in China. A new approach to landscape design began to emerge in the spatial forms and development of public parks in a number of China's secondary cities. The designs and design processes involved in creating these parks have been influenced by international trends in landscape architecture and the arts, but they also incorporate a number of characteristically Chinese features. This combination of elements represents a departure from prior approaches to open space design in China.

My research examines the design of these new spatial forms, their design approaches and places it in the context of the historical development of public open space design in China. I examine changes that have taken place in design and in the design professions in China. The study breaks new ground as the first analysis of the emergence of modern landscape architecture in twentieth century China.

The parks that have been critical in the emergence of this new design approach are themselves a product of China's rapid urbanization that has occurred during the last thirty years. The reforms that took place in the 1980's under Deng Xiaoping[2] opened China to the world after decades of isolation; it helped to create explosive growth in industry and a sharp increase in living standards. This has brought hyper-rapid modernization to many aspects of Chinese society and culture; and the new parks with their new design approaches have emerged within the context of this turbulent modernization.

As innovative design inquiry, this study investigates the social and cultural contexts in which these changes in design have been taking place

and analyze the institutional framework for landscape architecture education and the profession of landscape architecture within China. This qualitative research deals with several closely related questions:

- How has the emergence of these new parks changed public open space design in post-Mao China? Are these spatial forms new to China?
- In what ways do they reflect larger social and cultural transformations that have been taking place with the opening of Chinese society to the world?
- What is the institutional context in which these changes are taking place, i.e. in what ways do they reflect changes in the profession of landscape architecture and education for landscape architects in China?

The answers to these questions provide a means for addressing the larger question that lies at the heart of this study: has the fusion of international influences with a local Chinese design vocabulary during the last twenty years created a distinctive approach to open space design that is novel in the Chinese context? How has this taken place, and what does it mean for landscape architecture in China?

0.1 Background for the study

In the period since Deng Xiaoping's national policy reforms in the late 1970's, China has experienced rapid modernization and the fastest and most extensive urbanization in world history (Friedman 2005). As the architectural critic Ouroussoff (2008) has argued, historical cycles that took a century or more to unfold in Europe or North America can be compressed into less than a decade in China today. In 1985, less than 20% of the population lived in 324 cities (Chan 2003; Sun 1986). By 2000, nearly forty percent of China's population – approximately 470 million people out of a population of 1.4 billion – lived in 661 cities (Chan 2003). Despite these huge numbers, China's central government proposed a target that year of adding four hundred more cities by 2020 in order to achieve urbanization of sixty percent (Mars 2006). The movement to build public parks and the development of landscape architecture in China are directly linked to

urbanization of this nation.

Charles Jencks (2002) has argued that major shifts in thinking in fields such as architecture are created by broader changes in culture and world view as evidenced by shifts in areas such as religion, politics, and science. Five key changes of this type were fundamental to the social and political transformation of China in the era of Deng Xiaoping. These five transformations in Chinese culture and society had a critical influence on the emergence of the new approaches to design embodied in the parks and the overall development of landscape architecture after Mao.

One of the most basic transformations in China during the last thirty years has been the end of a long period of social, political and cultural isolation.[3] The opening of the Chinese society to the world in the 1980's was vital in driving globalization[4] and internationalization[5] in several areas of the society.[6]

The second major change was in the governance of the Chinese nation. There was a shift from tight central government control through a massive bureaucratic apparatus to greater local government autonomy. This helped to give rise to the secondary cities and provided a basis for municipal administrators in these cities to act aggressively in the interests of local development.

Another major change was the shift from socialism to a form of market economy. This infusion of capitalist economic forms and ethos – even into the precincts of the Communist party – created a far-reaching transformation in the values and principles of the Chinese people, particularly the younger generations.[7]

These movements toward local autonomy and capitalism contributed to another transformation that reached deep into Chinese society – the shift of the workplace from communal organization to the emphasis on the individual as a producer and consumer.[8] This shift ushered in a new era of consumption and helped give legitimacy to the pursuit of individual wealth.

Finally, the most fundamental social and economic change in China was the transformation of the country from a nation with widespread poverty and frequent famine to a society where few individuals suffered

absolute deprivation and many could afford leisure time. This can be seen as China's larger transformation -- from a basic rural society to an urban one. Explosive growth in productivity and the modernization of the workplace helped to create a six day – and later five day – work week for people who had never enjoyed a day without labor (Dong 2000; Davis 1995). This resulted in new leisure time and a dramatic increase in demand for recreational activities[9], as well as a pressing need for outdoor public open space.

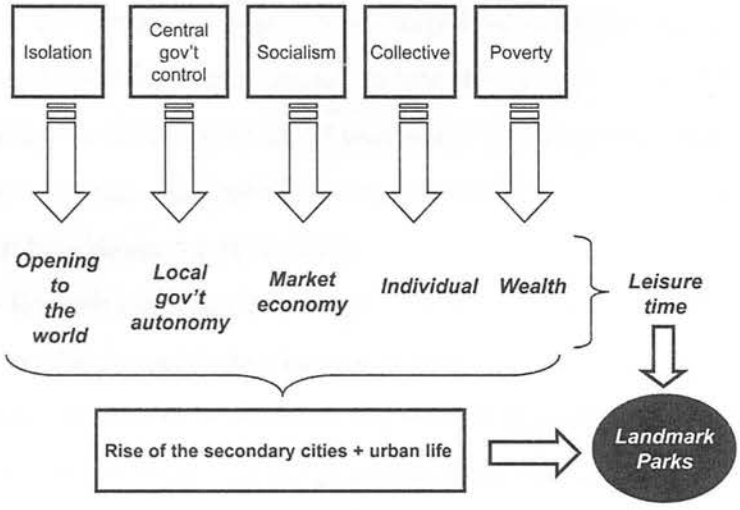

Fig. 0.1 Post-Mao major shifts - context for landmark parks

These five shifts are illustrated in Fig. 0.1 and created the context for the emergence of the new landmark parks in secondary cities, as well as for the development of new approaches to open space design and landscape architecture in China. This broader context is critical to understanding the approaches to design that emerged with the creation of these parks. This wider transformation of China also has driven major changes in the practice of traditional garden design and helped to create a basis for the emerging profession of landscape architecture in China.

0.2 Review of the literature on China's modern landscape architecture

Little historical or critical work exists in the English language literature on the emergence and evolution of modern landscape architecture in 20th century China. Shi (1998) describes the transformation of a formal temple area in Beijing's historic walled city into a public park in Republican China, circa 1914, as a symbol of modernity. Zhao and Woudstra (2007) describe the exemplar productive landscape located in Dazhai, one of Mao's

revolutionary and propagandist villages.

Jim (2000, 2003) has been studying urban forestry in late 20th century China analyzing the impact of tree plantings in urban centers. Yu and Padua (2007) critique late 20th century urban fever and the resulting superficially designed landscapes in China's cosmetic cities; and Padua (2007) discusses Hong Kong's designed landscapes in socio-cultural terms, and as divorced from any sense of place. Padua (2003, 2004, and 2008) describes four award-winning landscape architecture projects built in China in the late 1990's and at the turn of the 21st century. Tang's (2004) unpublished work carefully analyzes comparatively the urban square in late 20th century China with its European origins. Yu (2010) describes Turenscape's ecological design approached used to deal with flood control for canal towns that previously was designed to handle seasonal flooding.

Like the English language literature on public parks and design analysis of 20th century modern landscape architecture in China, the Chinese language scholarly literature is minimal. Min (1987) describes in formulaic terms the functional structure and the required programmatic elements for the few so-called "Parks of Culture and Rest" built during the Mao era. He touches on the fact that this particular park type was imported from the Soviet Union. However, Min provides no historical research or design analysis. This particular park type will be described in chapter three.

Other Chinese scholars (Zhang 1998; Li 1999; Zhou & Qin 2000; Zhang 2002) studying public parks describe them in functional, scientific and economic terms. For example, Li (1999) looks at relationship of green space characteristics and the profitability for a park in Guangzhou; and Zhang (2002) describes plant functions in urban parks and greenbelts. Lin (2005) describes and begins to map out the early days of landscape architecture education that fell within the realm of both horticulture and education. National-level design excellence awards were represented in late 1990's publications (Zhu 1997a, 1997b, 1997c) and new landscape architecture projects were described (Li 2002; Chen 2005; Liu 2007, Wei 2009).

Both the English and Chinese language literature on late 20th century public parks, except for work by Tang (2004), Yu and Padua (2007) is

primarily descriptive. Most of this work is described in narrow terms, whether the functionality of a small sampling of Mao parks (Min 1987), the profitability of parks, or the in-depth descriptions of individual projects (Zhu 1997a, 1997b, 1997c;) This research helps to close the gap in the literature and create a bridge between the west and China. Due to this "narrowness" or limitation of written scholarly work on late 20th century China modern landscape architecture, the study was broadened to examine literature on modern China in related fields such as the arts and architecture, urban planning and geography, as well as the development of landscape architecture education and the profession.

0.3 Research Focus

The focus of this study is design analysis and landscape architecture history in China during the last two decades of the twentieth century. I approach the study as a project in *design inquiry*, in the broad sense that the concept of design inquiry has been employed by Meyer (1991), Treib (1993), Hayden (1994), Jackson (1994) and others. Design inquiry emphasizes the physical form of design but interprets it in wider social, cultural, economic and political contexts (Hayden 1994).

The context for these new approaches to open space design in China is complex. It involves the history of open space design in China, recent transformations in the arts and architecture in China, the larger socio-cultural and economic transformation the nation has been experiencing, and broader trends in landscape architecture outside China.

As stated earlier, the literature on the history or design analysis of China's public parks and 20th century modern landscape architecture is minimal. This provoked the need to innovate the design inquiry of China's late 20th century park forms and their implications for landscape architecture there by drawing from related fields mentioned earlier. A review of this multi-dimensional secondary research was analyzed in combination with the analysis of primary research data gathered in China. No systematic analysis of the development of modern landscape architecture in China in the post-Mao years has been written; and analysis of the evolution of public open space design in this period required in-depth examination of specific projects

that can only be achieved through field research.

Modernization theory provides a particularly useful way of looking at these changes in China. Recent work on modernization has examined ways that global and local influences come together to define distinctive processes of modernization in different societies (Appadurai 1990; Bhabba 1994 Jameson 1998). The approach to design that has emerged in China's new urban public parks involves an understanding of the interplay of social and cultural forces that are both local to the settings in which the parks have been developed and highly global. At the same time, modernization in China has added still another layer of complexity – the existence of a symbolic design vocabulary that is seen as a characteristic feature of Chinese identity. This design vocabulary may have little or no foundation in the history of a specific park, but it is deeply engrained in Chinese culture. This has led me to begin to develop an extension of modernization theory to the Chinese setting that I term the theory of *hybrid modernity*. Its conceptual physical expression, "hybrid modern design", in turn, would provide a theoretical framework for understanding the interplay of these three factors – global influences, local identity, and a symbolically Chinese design language – has helped to shape contemporary open space design in China.

0.4 Landmark Parks

Since the mid-1990's, a movement to create new public parks has emerged among secondary cities in the Peoples Republic of China (PRC). These parks are designed to serve as place-makers to help establish the identity of secondary cities that have been largely overshadowed by major urban centers such as Beijing, Shanghai and Guangdong. For purposes of this study, I have called them "landmark parks;" one of their key purposes was to create a landmark that distinguishes the cities in which they have been built. I am restricting the study to public open spaces in the green tradition (public parks) as opposed to public squares and monuments.[10]

The primary cities of China – Beijing, Shanghai, and Guangzhou (formerly Canton) – have already gained widespread recognition for projects designed by corporate multi-national landscape architecture firms. These projects typically are highly international in spatial form, and they are easily

thought of as belonging to the larger class of global design projects undertaken by signature landscape architects, e. g. Peter Walker Partners, SWA, and EDAW (acquired recently by AECOM).

The secondary cities offer a complex picture. They are more likely to rely on independent and local designers, and the drive to give projects a distinctly local and Chinese character is stronger. The local government officials in these secondary cities seek to use parks to attract foreign investment by creating local, regional, national, and international tourist destinations as well as providing leisure and recreational space for the local population. The resulting landmark parks combine international, local and symbolically Chinese elements of design in spatial forms new to China. This distinctive combination of local place-making and local needs, international styles and the drive for international recognition, and ideologies that demand symbols of Chinese identity has served as a crucible for the new design approaches that have been emerging in the late twentieth and twenty-first centuries. My research deals with this phase of the history of modern landscape architecture in China and examines the forces that have contributed to the creation of these new spatial forms within China's evolving public park tradition.

0.5 Organization of the thesis

This thesis is organized in eight chapters and the introduction. The first chapter in the body of the thesis deals with my method of inquiry and research approach. I begin with a general statement of the perspective of the researcher, followed by a discussion of the qualitative method of inquiry utilized for the empirical investigation. This includes a discussion of the qualitative approach employed, as well as an explanation of my research design and process.

Included in the research design discussion is an explanation of the research methodologies utilized, as well as the rationale for both primary and secondary research carried out in the study. The innovative nature of the study, the case study method, archival analysis, and personal interviewing are discussed in detail. This includes a discussion of the case study selection process, description of the research instruments and techniques employed in

the field.

The second chapter examines the literature on modernization theory and develops the idea of hybrid modernity. Recent work on modernization provides a valuable analytical perspective for looking at cultural development and the evolution of art and architecture during the 20th century. Work on modernization theory has charted the ways that international and local influences interact to shape social structure and culture, particularly in the emerging economies of the world context. In this chapter, I suggest an expanded approach to modernization that is particularly suited to understanding contemporary open space design in China. I refer to this extension of modernization theory as the concept of "hybrid modernity."

The focus of recent work on modernization discusses the interaction of global and local forces in shaping culture and society. In China, a third element also has a major influence on open space design – the idea of Chinese nationality. I draw on work by Benedict Anderson (1983), Frederic Jameson (1998), Arjun Appadurai (1990), Homi Bhabba (1994), Nezar AlSayyad (1989) and others for a broader analysis of modernization that takes in the effects of three major forces: the influence of global social and cultural trends, the impact of locality, and the importance of national identity. All three of these factors interact to help shape the design approaches used in the spatial forms of the new landmark parks.

Chapter Three takes a look at these three forces in a multivalent socio-cultural and institutional way: a) the context of Chinese society and culture; b) cultural development in the arts, architecture and landscape architecture; c) development of educational practices for artists, architects and landscape architects; c) a discussion of the development of modern open space design from the late Qing Dynasty through the Mao era; and d) global context for China's late 20th century open space design approaches and a discussion of contemporary trends and design vocabulary used in landscape architecture practice in the west.

Chapter Three begins with a brief summary of the intertwined history of foreign influences on Chinese culture and the evolution of the idea of

locality and local identity in China, and I examine the evolution and effects of the concept of Chinese nationality and modernity. Interwoven into the chapter is a discussion of cultural development and the evolving educational framework within the context of the arts, architecture and landscape architecture in China from the late Qing to the end of the Mao period. The relationship between China's imperial and traditional architecture and landscape architecture (open space) were inseparable historically.

Chapter Three ends with an overview of international design trends in contemporary landscape architecture. It includes a discussion of the various genres, design paradigms and spatial forms, as well as global trends that have occurred in the last quarter of the 20th century in the west and Japan. It sets the context for international design influences for late 20th century design approaches in China. At the same time it assists in building the argument for understanding the degree of international design influence and define the meaning for emergent hybrid modern design approaches in late 20th century China. This section of the chapter enriches the discourse on hybrid modern design by presenting contemporary design language used in the west and Japan. This discussion on international design language used in contemporary landscape architecture and the multivalent socio-cultural and institutional contexts laid out in chapter three are forces that interact to play a major role in shaping open space design in China.

Chapter Four gives an overview of the history of open space design in China that begins in the pre-modern imperial era and ends with the Qing dynasty in the early twentieth century. In this chapter, open space design is a broad term that covers private residential gardens, temple courtyards, imperial outdoor spaces and public parks. Landscape architecture is a new profession that has emerged since the reforms. The tradition of classical garden design developed, evolved and became entrenched as an emblem of Chinese identity over a period of several hundred years. In this chapter, I highlight key aspects of the history of open space design in China. I present a typology of Chinese garden design; and review its design vocabulary, grammar and language. I refer to this classical design language as the Chinese Picturesque genre.

Chapter Five examines China's post-Mao cultural and institutional contexts in. This includes a discussion of trends in the arts, architecture and landscape architecture. I touch on the embryonic stages of landscape architecture education and the development of the profession. The late twentieth century also was marked by an outpouring of new work in the arts in China, some of it influenced by international trends in art. Twentieth century open space design in China shows the influence of international trends, as well as in other areas of art and design.

The review in Chapter Five of post-Mao cultural trends and education in the arts and architecture provides a framework that assists in analysis of the recent development of landscape architecture in China and the new landmark parks. This part of the thesis provides the basis for subsequent discussion of the development of the profession of landscape architecture in China and changes currently taking place in the field.

Landscape architecture education also plays an important part in this story. It has been one of the important means by which new ideas are disseminated within the profession. Chapter Five includes an overview of the development of landscape architecture education and the emerging profession of landscape architecture in China. Both have played a major role in the creation of the new spatial forms and designs represented in the landmark parks. I recognize that the relationship of landscape architecture education to the development of modern landscape architecture in China could be a major study in itself, but the effects of professional education were too important to neglect entirely in the thesis. "Design thinking" by both educators and practitioners involved in these projects also helped to prompt my efforts to explore and build a theory of hybrid modernization and the hybrid modern spatial form.

Chapter Six of the thesis presents the primary research I carried out-the corpus of the thesis. It details case studies of three landmark parks. I use the design language and concepts developed in Chapters Three through Five to analyze these parks and place them in the larger context of the evolution of modern landscape architecture in China.

This chapter also presents some archival materials related to the three case studies, including diagrams and photographic documentation of the projects, and original plans and drawings by the landscape architects of record. The case studies provide the empirical evidence of the changes in spatial form and design that have emerged in China's new urban landmark parks. A discussion of the relationship of the case studies to each other in developing the argument for hybrid modern spatial forms is touched on in Chapter Six. Pattern-matching logic (Trochim 1989) is explored in the inter-relationships among the case studies. These relationships are further elaborated in Chapter Seven as part of the discursive narrative and synthesis for the hybrid modern design paradigm. The case study analysis also provides a means of looking at China's new landmark parks in the larger cultural context of Chinese society since Mao.

In the case study analysis, during field research, I made notes on construction quality with a preliminary critique. However, due to word-count limitations to the research, this critique is included in Appendix C, Case Study Data. Having this data available offers the potential for future research on various issues: a) construction quality and the need for construction standards; b) professionalism for both landscape architects and the building contractors involved in constructing the design landscapes.

Chapter Seven carries the analysis of the case studies forward and synthesizes findings from them. It discusses the relationships of the case studies among themselves, as well as for building the theory for hybrid modernity. It also examines the idea of hybrid modernity in greater depth. The idea of hybrid modernity is developed as an extension of modernization theory beyond the current view of modernization as an integration of global and local influences. The concept of hybrid modernity provides greater depth in understanding the designers approaches, design processes, as well as the spatial forms associated with the landmark parks. This chapter incorporates findings from the case study analysis, in addition to the extension of modernization theory, as part of building the discourse for the hybrid modern design paradigm.

The eighth and final chapter discusses findings and conclusions of the

research. It discusses the potential contributions of the research to both the historiography of recent Chinese open space design and the critical analysis of the emergence of landscape architecture within China. It discusses the fact that the research breaks new ground as the first analysis of the emergence of modern landscape architecture in China. It also begins to build a bridge between the study of landscape architecture in China and the west. In so doing, it addresses an important gap in historical research on landscape architecture in China.

Chapter Eight discusses this thesis as the groundwork for future research and also highlights potential contributions to the on-going discourse on modernization and globalization for the design professions, especially landscape architecture. It notes the importance of landscape architecture as cultural phenomena and an important by-product of China's late twentieth century urbanism. The final chapter also discusses the study's utility and implications of the research for gaining a greater understanding of the development of the profession of landscape architecture in China. It includes reflections on teaching traditions and hybrid modernity.

The situation of landscape architecture in China is very complex. China has a long-standing tradition of garden design that has become idealized as an emblem of Chinese cultural identity. China also has a more recent history of public park design that has been associated with modernizing movements and change in the twentieth century. The difficult relationship between these two traditions is embedded in a complex social, cultural, and political context that involves deeper divisions over the nature of Chinese society and its relationship to the larger world.

This concluding chapter also offers speculation about the development and future of the profession of landscape architecture in China, and its significance to the future of public open space design in urban China. The findings of this study also have the potential to be useful in shaping public policy with regard to establishing parity for the landscape architecture profession with allied professionals in the built and natural environments. The research also has the potential to shape an institutional framework with integrity for landscape architecture education in China.

Introduction: Footnotes

[1]For Chinese terminology that has been translated into English, I have included *pinyin* and sometimes Chinese pictograms or characters. *Pinyin* is the Romanized Chinese phonetic system for *Putonghua* or Mandarin language that is the currently accepted form of translation. Due to time and resource constraints, Chinese characters were not included for all translations. Some of the bilingual translations were found in the English literature written by Chinese authors; and others provided by Chinese fluent research assistants. I cross-checked translations using the Oxford English-Chinese/Chinese-English dictionary (1999), the comprehensive language web resource: http://www.zhongwen.com, and through lengthy discussions with Chinese fluent colleagues.

[2]For purposes of the study, and with respect to China's normative practices for personal names, I use the Chinese traditional sequence of family names where the family name is first and the given name second.

[3] The People's Republic of China remained isolated since 1956 when Mao embarked on a closed door policy after severing its relationship with the Soviet Union. Additionally, the Cultural Revolution circa 1966-76, short for the Great Proletariat Cultural Revolution contributed to Mao's closed door policy (Schram 1966). Historians (Spence 1991; Yarrow 2005) have indicated that China's isolation may have begun prior to 1956 due to internal civil war and weakness of the Republican government caused by warlords and China's War of Resistance against the Japanese that began 1931. Taken together, China can be interpreted as somewhat isolated between 1930 and 1978 and closed to international influence purposefully from 1956 to 1978.

[4]Globalization has come to be known as Webster (2002) defines it as "the act of globalizing or condition of being globalized." Webster (2010) defines globalize "to make global, especially to make worldwide in scope or application"; and it defines global with several definitions, its second (the first based on the shape as spherical) definition: "of, relating to, or involving the entire world". Noted critic and theorist, Jameson (1998, p49) sees globalization as an ambiguous multi-dimensional phenomenon that has been described in the following order: "the technological, the political, the cultural, the economic, and the social."

[5]Webster (2002) defines internationalize as: "to make international in relations, effect, or scope, especially, to place under international control or protection"; and it defines international as: "existing between or among nations or their citizens: relating to the intercourse of nations: participated in by two or more nations: common to or affecting two or more nations." Jameson (1991) uses internationalization within the context of the division of labor created by multi-national corporations located in various industrialized countries and their exploitation of workers in poor countries.

[6] Several works across various disciplines have been written about China's opening to the world in the 1980's. Notable authors to point out are: the historian, Spence (1991); urban theorist, Friedmann (2005); art critic, Gao (1998), literary critic, Zhang (1997); and urban geographer Ma (2005).

[7]Academicians in many disciplines have discussed the economic shift from socialism to a market economy as highly contested in both positive and negative terms. Generally, social and cultural theorists see this shift as problematic to rural society as they become subsumed into urbanization (Dirlik 2002; Wang 2003). Foreign architects and planners see this as a positive impact that provides a place for experimentation (Rowe 2004; Koolhaas 2002; Lubow 2006).

[8] The collective (*danwei)* factory or communal setting located in rural China was dismantled in the 1980's due to the Township and Village Enterprise (TVE) program policy. TVE replaced the collective as a market driven program that gave autonomy and wealth to local governments (Friedman 2005; Ma 2005). Later, the economically un-sound State-owned enterprises began to be dismantled in the 1990's.

[9]Davis (1995) presents a discourse on the rise of various types of clubs or societies in the 1980's – i.e., stamp collectors, chess clubs, flower arranging, etc., as a result of new leisure time.

[10]See Tang (2006) for an in-depth study on public squares in China; and see Yu & Padua (2007) for a discussion of urban fever, cosmetic cities and its superficial design.

Chapter One

Method of Inquiry and Research Methods

'..landscape architectural theory may be instrumental, interpretive, and/or critical to differing degrees in different situations.' (Swaffield 2002, p. 227)

'The study of landscape history contributes its share to the new approach by reminding us among other things, that since the beginning of history humanity has modified and scarred the environment to convey some message, and that for our own peace of mind we should learn to differentiate among those wounds inflicted by greed and destructive fury, those which serve to keep us alive, and those which are inspired by a love of order and beauty, in obedience to some divine law.'

(Jackson 1994, p. vii)

1.1 Researcher's perspective

The approach to the research inevitably was influenced by my personal experience.[1] In my case, the perspective was shaped by early education at the University of California, Berkeley and UCLA, more than two decades of practice in the fields of landscape architecture and planning, several years of teaching, living, and carrying out research in Asia and North America, and the work I have done since beginning the doctoral program at ECA. As a design practitioner, my work is driven by the idea that theory should be grounded in analysis and criticism of projects undertaken in contemporary practice (Meyer 2002; Swaffield 2002). My viewpoint also is strongly influenced by the fact that as an American, I am inescapably an "outsider looking in" in Asia (Pike 1954). In consequence, my research has a good deal in common with cultural anthropology (Pike 1954; Potter 1996). For cultural anthropologists and social theorists, this type of research inquiry, as the outsider looking in, is a valued form of inquiry (Pike 1954; Potter 1996, Bhabba 1994). It is also an approach used by design critics, theorists and design historians who analyze projects that are not located in their native countries (Jencks 1978; Dalco, et al. 1978; Treib 1995; Thompson 1998; Spens 2004).

1.2 Qualitative Research: Interpretative

The research approach is qualitative. It is rooted in an intellectual tradition associated with J.B. Jackson (1979), Marc Treib (1993), Dolores Hayden (1995), and Catharine Ward Thompson (1998). It emphasizes design inquiry and history, interpreting landscape or place as a cultural product formed by the social, economic and political circumstances of a particular

society and period.

As innovative design inquiry I drew from literature in related areas:

- socio-cultural analysis in 20th century China: changing Chinese identity, nationalism and trends in the arts and architecture
- design analysis and history of China's garden/park traditions
- analysis of international design trends in contemporary landscape architecture in the west
- analysis of China's changing institutional context: education and development of the landscape architecture profession

This innovative design inquiry and interpretative approach was necessary due to the complexity of the context in which the landmark parks have emerged in China. Furthermore, huge limitations in the landscape architecture literature exist with minimal historical research on China's contemporary landscape design history, especially documentation of post-Mao landscape architecture that has occurred as a result of hyper-urbanization.

The social, cultural and political dimensions of modernization in China all have had profound effects on design processes and outcomes, and modernization theory offers important insights into the changes in design that are taking place within China. Taken together, this research can also be viewed as formulating interpretative theory. It follows the trajectory that Swaffield (2002) explains where interpretative theory can be seen as knowledge that helps to understand a phenomenon without having to change it.

1.3 Research Design

The role of secondary research in this study is somewhat different from the role secondary research typically plays in studies that rely on hypothesis testing with quantitative data. In many ways, secondary research has a more fundamental role in this study. In positivist social research, the literature review typically serves primarily to define a set of hypotheses which the empirical analysis then attempts to falsify (Neuman 1991). The most important element in that research generally is the deductive logic that links established premises from the literature to the hypotheses that are

tested. The strength of the analysis rests on the degree to which that logic can exclude alternative explanations for the study findings.

In this study, the role of the literature review is broader and more fundamental. It serves to provide the interpretive context for the research. China's recent history of landscape architecture and particularly, the design of public parks have not been written, and I am trying to fill a historical gap as much as a theoretical one. The job would be simpler if China's socio-cultural history was less complex, and my analysis could be modeled on analysis of another society in the same period. In a comparative study of that type, the other society provides a backdrop against which idiosyncrasies of the Chinese situation can be examined. However, the recent history of China does not bear a close resemblance to another society in Asia or elsewhere, and I have had to try to build an understanding of the context starting from "inside" with the history of China. In that sense, my research is post-positivist and has more in common with cultural theory or historiography than physics or psychology. Post-positivist in this sense emphasizes: the relationship between meaning and language through the concept of discourse; the value of narrative; and the need to be reflexive (Ryan 2006).

This research also reflects an inductive argument versus the deductive logic discussed earlier. Inductive in this case, is defined by Patton (2002) as reasoning from the specific to the general. Here, I am investigating a design phenomenon by using the mixed-methods approach described below. Findings from those research tasks provide evidence in the form of patterns. These in turn can be analyzed and used to interpret the new spatial forms represented in China's late 20th century landmark parks.

The empirical research employed a mixed-method study approach, in which archival research, case study analysis and personal interview all were utilized in collecting information and analyzing the landmark parks. The use of primary and secondary research in my study, and the way the various elements of this qualitative research are integrated is illustrated in Fig. 1.0 below.

The thesis involved primary and secondary research. The secondary research involved a review of the relevant literature in order to frame key

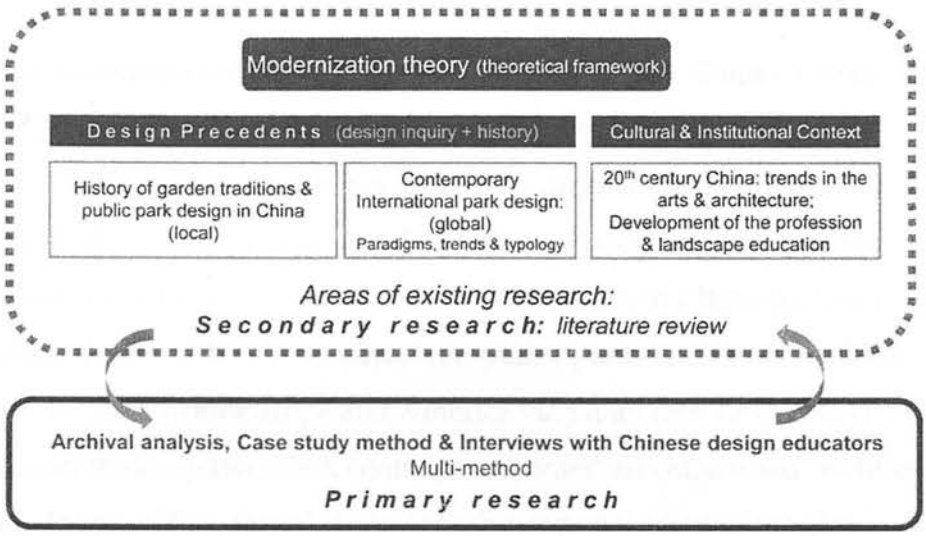

Fig. 1.0 Research design: Qualitative research – interpretative

issues of the study and define terms of reference for the analysis.

The literature review included work on the history of Chinese garden design, the history of public parks in China, broader historical materials on twentieth century social and political history in China, studies of the arts and architecture in China, and materials on international trends in open space and parks design, architecture and the arts. It also included a review of the work on modernization and modernization theory. The archival materials examined in the course of the case studies included materials on site history, original architectural plans, and documents dealing with local history.

The literature review served several purposes. Its most important function was to inform my efforts to develop a framework and language for analysis of the case studies. The history of open space design in China has been complex. In many ways, it reflects the turbulent and complex history of the nation, and this history is reflected in the new landmark parks as well.

For much of its recorded history, China existed in a state of determined isolation. Although historically, trade linked the nation to other parts of Asia and the near east – and brought with it important forces such as Buddhism – the Chinese developed an ideology that depicted the essence of the country as a homogenous isolated nation of Han[2] people. A set of cultural traditions that embraced the arts, medicine, religion and politics took shape in this environment. Landscape design was a vital part of this tradition and came to embody an important set of symbols of Chinese

identity.

The twentieth century brought turmoil to society in China. The end of imperial China brought an active interest in the outside world, and the existence of foreign-controlled areas along the coasts of China provided a ready vehicle for foreign influences. This influx of international concepts collided with existing tradition and new tensions arose in Chinese culture and politics. Part of this collision involved public parks: an imported idea that came to China from Europe and America via Japan (Shi 1998). This parks movement in the early twentieth century confronted an entrenched tradition of garden design, which traced its roots to the imperial court in the Han Dynasty, and had come to be an important part of the literati[3] tradition in culture and the arts. See Fig. 1. 2 below for China's chronology used throughout this research. Refer to Appendix A for a timeline that expands the chronology and maps events directly and indirectly related to landscape architecture.

Ancient China	**Neolithic**	12000-2000 BCE
	Xia *xiachao* 夏朝	2100-1800
	Shang *shang* 朝商	1700-1027
	Western Zhou *xizhou* 西周	1027-771 BCE
	Eastern Zhou *Dongzhou* 東周 770-221 BCE	**Spring & Autumn period** *Chunqiu* 春秋时代 770-476 BCE **Warring States period** *Zhanguo* 战国时代 475-221 BCE
Early Imperial China	**Qin** *Qin* 秦朝	221-207 BCE
	Han *Han* 汉朝	206 BCE-220 CE
	Three Kingdoms *Sanguo*三国时代	220-280
	Jin *Jin* 晋朝	265-420
	Sixteen Kingdoms *Shiliu guo* 十六国	304-439
	Southern & Northern *nanbeichao* 南北朝	420-589
Classical Imperial China	**Sui** *Sui* 隋朝	581-618
	Tang *Tang* 唐朝	618-907
	5 Dynasties & 10 Kingdoms *Wudai Shiguo* 五代十国	907- 960
	Song *Song* 宋朝	960 -1279
Later Imperial China	**Yuan** *Yuan* 元朝	1271-1368
	Ming *Ming* 明朝	1368-1644
	Qing *Qing* 清朝	1644-1911
Modern China	**Republic of China** *Zhonghua minguo* 中华民国	1912-1949
	People's Republic of China *Zhonghua Renmin Gonheguo* 中華人民共和國	1949 -

Fig. 1.2 Chronology

By the middle of the twentieth century, the communist revolution had returned China to an aggressive state of isolation that persisted until the 1980's. Beginning in 1979, a new set of reforms[4] initiated by Deng Xiaoping began to open China to the world again. The period since 1979 has witnessed

a surge of interest in the outside world and the development of new tensions between these international influences and existing traditions. Changes – and tensions about change – have again arisen in all spheres including politics, culture, the arts and the economy.

It was necessary to gain a greater understanding of this complexity in order to analyze and interpret changes currently taking place in open space design in China. Analyzing the new landmark parks required me to learn a design language that reflects these complex influences on society, politics, culture and the arts. In many ways, my analysis of the parks is an effort to translate this design language into an accessible form and put it in a larger context.

Modernization theory provides part of the basis for this "translation." Over the last forty years, the study of modernization has come to focus on the ways local and global influences interact to produce distinctive forms of modernization in different societies. This analysis of modernization has been especially influential in the study of planning and design during the last two decades. Building on work by sociologists like Giddens (1990), theorists such as Castells (1989), Appadurai (2005), and Bhabba (1990) have developed approaches that are particularly useful in interpreting designed landscapes in China today.

The archival research also played an important role in the case studies. It added another source of data to the information collected from interviews and field research. The historical record of individual sites was important in understanding the nature of the change involved in new projects. In some cases, archival research also provided a window into the intentions of the designer and the way those intentions were realized in practice. Archival materials included local historical material and site plans, architectural plans, and other documents related to both the site and the metropolitan area in which the site is located.

Archival materials generally were translated by bilingual research assistants selected for this purpose. In some cases, translations were provided by the designer or his/her staff or Chinese academics. Where possible, documents were copied, and in some cases translations could be

verified. The documents generally dealt with issues of record that left little ambiguity about meaning.

Analysis of the institutional context for the design professions in China was a key part of the research. This involved both secondary and primary research. Analysis of the history of the design professions in China using secondary materials was extremely important. Landscape architecture has a venerable history in China, but it has always been closely identified with the scholar garden design tradition associated with the literati who were part of the imperial court. At the same time, the profession of landscape architecture is in its infancy in China, and formal training in modern landscape architecture is a recent development.

This division between the traditional garden designers and landscape architects corresponds to fundamental differences in design philosophy, style and method. The divide between the traditional garden design school and the contemporary landscape architects is both created by and reflected in the education system. Interviews with contemporary educators and practitioners were important in developing a more complete understanding of the changing institutional context for landscape architecture in China.

1.4 Mixed-methods

I used mixed-methods for the primary research aspects of this study. The involved employing the case study method borrowed from Yin (1994) and Francis (2001), field research, content analysis of interviews and archival research (Groat & Wang 2001). The core of the primary research was a set of three case studies of parks that have been developed in secondary cities in China during the last twenty years. The case study method was particularly appropriate for this research. One of the distinctive features of the case study method as noted by Yin (1994: p. 13) is the fact that 'the case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context'.

My purpose in examining the new landmark parks was to use them as a means of understanding the contemporary cultural context and development of landscape architecture in China, as well as making the argument for hybrid modernization. This is what Francis (2001) refers to as

using the case study method for theory-building. This could not be done either by focusing narrowly on the parks or by abstracting the phenomenon of park design from its social, political, economic and historical context. The case study method made possible an in-depth examination of the relationship between the design and development of the parks and larger social context in which it has taken place.

Yin (1994) notes that case studies serve three general purposes: exploration, explanation, and description. The case studies in this project served all three purposes. They helped me explore the various facets of both the emerging design approaches that are represented by the parks and the social context in which those design approaches are emerging.

In the notion of Yin's (1994) explanation for case study research processes, pattern-matching was critical. Matching patterns derived from each case study, particularly in their coincidence of design language and approaches utilized by international contemporary landscape architects, as well as the Chinese Picturesque, strengthen internal validity for the emergent hybrid modern design paradigm. Pattern-matching logic as evidence for internal validity in the case study method is a proven analytic technique (Trochim 1989).

The case studies also made possible a fine-grained description of the phenomena themselves – the new parks and the larger context in which they have appeared. And the case studies provided a basis for explaining the relationship between the parks and their context, including the modernization of China and broader trends in design and the arts in China and the world. The multi-dimensional characteristics of this research activity were critical for interpretative research.

1.5 Case study research process and analysis

The landmark parks selected for case study analysis were from a number of public landmark parks that have appeared in the last two decades in secondary cities in China. This section explains the design of the case study research process utilized in this study including a discussion of the case study selection process. It covers in detail the various primary research activities undertaken for the data collection and analysis stage necessary for

the individual case studies.

Secondary and primary research activities led to the selection of the landmark parks for case study analysis. This involved the combination of literature review, field research and content analysis of interviews with educators. Criteria for selecting the case study landmark parks was derived as patterns emerged during these research activities.

Case Study Selection Process

The selection of the case studies began with secondary research in the form of literature review. As noted in Section 0.2 in the Introduction, a few Chinese language books contained compilations of landscape architecture projects built throughout China in the post-Mao era. Zhu (1997a, 1997b, 1997c) compiled a list of projects that received national-level design excellence awards in China during three periods: 1) the early 1980's; 2) 1986-1989; and 3) 1990-95. Each volume contained design drawings (plans, elevations), photographs and project descriptions provided by the winning teams, all local design institutes. Members of the design juries were central government officials. Local government officials would submit their projects for the design awards (Zhu 1997a). Apparently, it was first time that landscape architecture projects were recognized by China's central government (X Sun 2008, pers. comm., 18 June).

In analyzing these award-winning projects, a pattern emerged. The projects that received national awards in the early 1980's and 1986-89 period represented three types of projects: 1) pedestrian path improvements in designated National Scenic Parks; 2) renovations of historical Scholar gardens located in the classical Jiangnan[5], 江南, region; and 3) renovations of parks located in Beijing. These projects only incorporated the Chinese Picturesque design language, a genre discussed with further detail in Chapter 4. The National Scenic Park improvement projects and renovations of historic Scholar Gardens were indicators of central government's viewpoint of the type of landscape architecture projects worthy of design excellence awards: preservation of cultural heritage, renovation of historic Scholar gardens, pedestrian circulation improvements for China's national system and the importance of the nation's capital city, Beijing.

The national award-winning projects published for 1990-95 (Zhu 1997c) were primarily new construction in urban areas: public parks and city squares in secondary cities and Beijing. A few projects within residential developments were also given awards. The projects differed from the award-winning projects listed for the 1980's (Zhu 1997a, 1997b); these represented scopes of work that went beyond path improvements in scenic parks and restoration of traditional gardens. Some of these projects related to flood control and infrastructure projects. Other new park projects were dedicated to local heroes, i.e. poets, musicians, folk heroes, or historical events from China's ancient or imperial periods.

The 1990-95 (Zhu 1997c) listing of award-winning flood control projects consisted of new utilitarian recreational areas along banks of channelized rivers. Due to concerns for flooding, these projects consisted of a pedestrian path loop system within varying sizes of lawn areas punctuated with seating areas. No trees or shrubs were depicted in the photographs. The concrete footpaths did not appear to take advantage of the waterfronts. Other award-winning public projects listed for 1990-95 design excellence contained spatial forms representing different design genres. New public squares used Greco-Roman classical design language, a very popular style for government officials (Tang 2004; Yu & Padua 2007). Some of the award-winning parks followed the Beaux Arts formal tradition and some of the award-winning parks contained a combination of two design languages: traditional beaux-arts formalism and the Chinese Picturesque.

One project built in 1995 (Zhu 1997c) stood apart -- a new lakefront path at West Lake, Hangzhou. It was the first of a series of waterfront projects for West Lake, Hangzhou by the Hangzhou Design Institute to establish a contiguous lakefront promenade. At the time, segments of paths existed along the West Lake perimeter; but they were disconnected and not part of one contiguous lakefront path system. This lakefront promenade was ten meters wide, one hundred meters in length. Along the lakefront were Republican era waterfront villas and the new project demolished the residential walls along the waterfront to create a new segment that connected to the lakefront promenade. This new waterfront path contained new seating

areas, a small boat launch dock and concessions for boat rentals. Heritage Camphor trees from the 1920's villas were retained and the villas were renovated for commercial and community use. The paving design consisted of large rectilinear pieces of light-colored stone in a running bond paving pattern. This first phase did not include new vegetation. The alignment for the lakefront promenade path design took advantage of the combined water and mountain views, classic Chinese Picturesque techniques (Zhu 1997c). At the same time analysis of the photographs of the project amenities (contemporary pavilions with bench design) reflected international design influences.

Secondary and primary research activities over-lapped during the process of selecting case studies. In addition to analyzing the literature, primary research activities involved field research and site visits; and content analysis of interviews with educators were conducted. As indicated in the introductory chapter, by the late 1990's, the new projects represented in primary cities Beijing, Shanghai, and Guangzhou were undertaken by foreign design firms (K Yu, 2006, pers. comm., 5 Sept). These projects reflected corporate signature designs that could be found in world cities like Berlin, Germany, Paris, France or Los Angeles, California. Innovative design in landscape architecture was known to be emerging in secondary cities, where local officials hoped to attract foreign investors and tourists by building landmark parks (X Sun 2008, pers. comm., 18 June; Z Bao 2009, pers. comm., 30 April).

The decision-making process for selecting case study landmark projects occurred during the course of both secondary and primary research activities. Key criteria were derived in an iterative process between analysis of the literature review and field research; this helped to narrow and finalize the list of parks for case study analysis. Listed below are the selection criteria; it includes a summary discussion of each particular criterion and logic for its utility:

1) The project was the construction of a new public open green space in an urban area of a secondary city, not a renovation or new city square.

New construction in a secondary city provided the opportunity to examine the design approaches under investigation -- the local Chinese Picturesque and global contemporary design trends. A newly constructed public park would provide more evidence of local/global design representations than a renovated park. Public parks in the green tradition were selected as the focus of study, in contrast to Tang's (2004) unpublished research on urban squares built in post-Mao China.

2) A landscape architect was involved in the project.
Evidence of having a landscape architect involved in an urban park helps to understand the status of landscape architects among allied professionals who work within the urban built environment, i.e., urban planners, architects and engineers. This would deepen my understanding of the institutional framework for the profession. It would inform my understanding of schools of design thought, as well as the existence of educational programs dedicated to landscape architecture.

3) The project had been designed and built after 1994.
Park designs for projects built prior to 1994 (Zhu 1997a, 1997b, 1997c; Li 2002; Chen 2005; Liu 2007, Wei 2009) represented either western design influence (Greco-Roman Revival) or the local language of the Chinese Picturesque. Designs for new parks built after 1994 tended to combine both local Chinese Picturesque and international design influences from the West and Japan. A few exceptions reflected projects without any hints of the Chinese Picturesque, but were very simple in their compositions. Projects built after 1994 in secondary cities appear to contain stronger evidence of designs demonstrating the fusion of the use international design paradigms and the Chinese Picturesque. The case studies selected may indicate evidentiary patterns that would be useful in the synthesis of a discursive narrative for theory-building and the emergent hybrid modern design paradigm.

4) The project had received an international or national design award. Generally, award-winning designs are socio-cultural indicators that represent aesthetic taste. They verify the projects' significance among the designers' peers. It could also be an indicator for a particular design approach, design trend or movement. It may be representative of design taste for a particular historical period. A national award-winning landmark park is also representative of China's government official position on the aesthetics of park design. Design review committees in China were usually comprised of local government officials, CCP party secretary and senior design educators. Membership of these committees were confirmed in personal communications with Prof. Sun on 18 June 2008 and Prof. Bao on 30 April 2009.

5) The project was located south[6] of the Yangtze River in China. A combination of variables led to this geographic determination. Aside from historical and cultural distinctions between the sophistication of the south and the rural north, Prof. Sun pointed out climatic issues in an interview on 18 June 2008. His view was that the climate zone in the north limited the plant palette and hence hindered creative expression for landscape design. Additionally, financial resources, time limitations and research management factored into this geographical-related criterion.

The formulation of the above criteria was a necessary step in the research design for my case study methodology. It establishes a systematic way to select the landmarks parks for case study analysis. The selection criteria were also helpful in the evaluation process and for setting up categorical data for analysis. The development of the criteria was important for internal validity to the case study selection process and the research design process for the study as a whole.

The publication of landscape architecture projects receiving National Design Awards of Excellence appears to have stopped mid-1990. It's not clear why the publication of these national awards were halted. However two things occurred, the importance and status of international awards and

the emergence of books listing new landscape architecture and planning projects from the late 1990's onward.

International design awards became more significant (W Wang 2009, pers. com. 5 Aug). Receiving awards from the United Nations and other institutions were considered more prestigious, i.e., UN-HABITAT's Scroll of Honour Award, American Society of Landscape Architects (ASLA), U.K.'s Landscape Institute, Topos, Urban Land Institute (ULI) Waterfront Awards, etc. These international-level design awards were also important for local government officials (K Yu 2010, pers. comm., 15 Aug.), particularly for ambitious officials China's seeking promotions to higher levels in the Communist Party or local, provincial or central government positions.

A few Chinese-language books published in smaller university presses featured landscape architecture and planning projects (Li 2002; Chen 2005; Liu 2007, Wei 2009). Projects were selected by the authors but did not include any design critique or analysis. However, some design documents were included, e.g., plans, rendered drawings and project photographs. These provided other projects to consider in the case study selection process.

Some of these published projects received awards from international institutions, i.e., ASLA, Landscape Institute, Urban Land Institute, Waterfront Center, etc. The authors were affiliated with lesser known and lower tier schools in China, i.e. Xiamen, Sichuan, Northwestern Polytechnical, and Hainan Universities. According to Prof. Sun (2008 pers. comm., 18 June), the top landscape architecture programs are at Beijing Forestry, 北京林业 , Tongji 同济 , Southern Chinese Agricultural, 南農業大學/华南农业, and Zhejiang 北京林业 Universities.

Prof. Yu, on the other hand, indicated that modern landscape architecture is only taught at Peking and Tshinghua Universities (K Yu 2010 pers. comm., 12 June) The published projects were both built and unbuilt. The new built projects represented in the books were public parks, public squares, commercial residential and infrastructure. The unbuilt projects were large scale landscape planning projects.

The following projects (Fig. 1.2) repeatedly appeared in these compendia (Li 2002; Chen 2005; Liu 2007, Wei 2009) and emerged as the preliminary list of candidates for case study:

1. Beiling Square Park, Shenyang, Liaoning
2. Dalian Park, Dalian, Liaoning province
3. Ecological Park, Shenzhen, Guangdong province
4. Haihe Waterfront, Tianjin municipality
5. Hongshan Park, Xiamen, Fuzhou province
6. Jinji Lake Harborfront Park, Suzhou, Jiangsu province
7. Living Water Park, Chengdu, Sichuan province
8. Southern Scenic Area, West Lake, Hangzhou, Zhejiang province
9. Xi'an Park Square, Xi'an, Shaanxi province
10. Xixi Wetland Park, Hangzhou, Zhejiang province
11. Zhongshan Shipyard Park, Zhongshan, Guangdong province

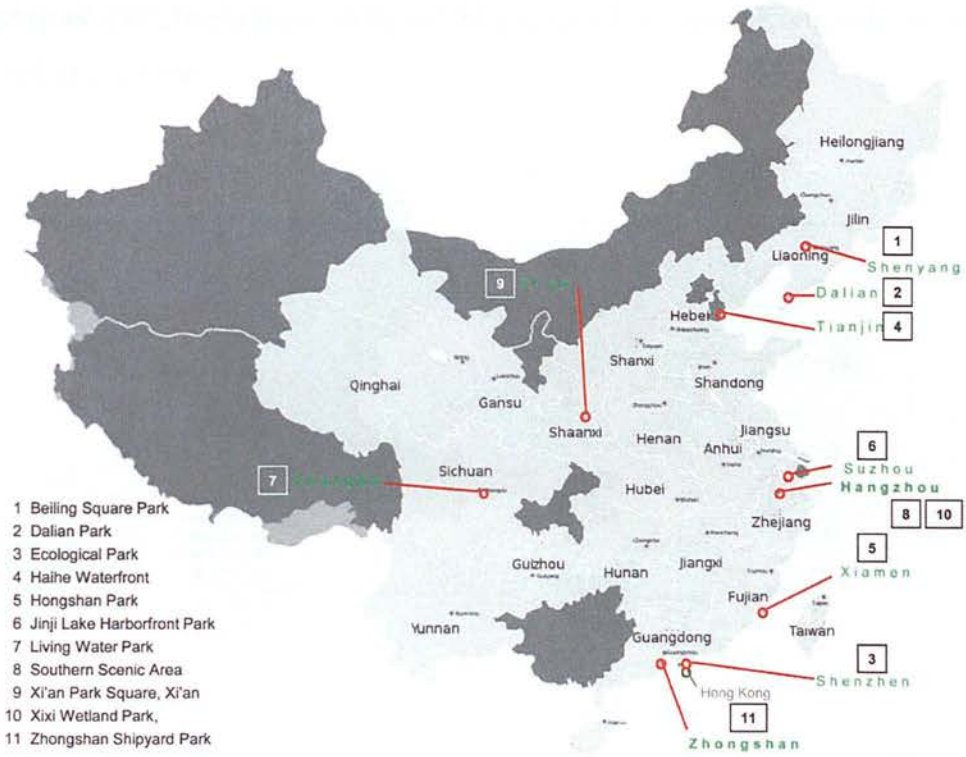

Fig. 1.3 List of Preliminary Parks for Case Study Research

Eleven case study parks seemed unwieldy and time limitations warranted further review. The selection criteria listed above was applied to these parks with the intention to refine and verify the final list of parks for case study research.

In the first instance, Dalian Square Park and Xi'an Square Park were eliminated due to the fact that these were part of a different study (Tang 2004) on urban squares; while this study is focused on public parks in the green tradition. Beiling Square Park was also eliminated because it was a renovation project and an urban square and located in North China. Xixi Wetland Park was a new public park built in the secondary city of Hangzhou, but located outside of the city's urban zone. Haihe Waterfront project was also eliminated as a potential case study candidate. It was designed by the corporate multi-national design firm EDAW, Inc. (now part of AECOM) and it was located in a cultural district far from Tianjin's urban zone. This first evaluation would narrow the list to six parks.

The next stage of the selection process of the case study research design entailed field research on the six parks not eliminated from the original list of eleven projects. The six sites (Fig. 1.4) were visited in the early spring of 2006; these were within close proximity to Hong Kong where I was based at the time.

Fig. 1.4 List of Preliminary Landmark Parks for field research

The field visit to Shenzhen's Ecological Park entailed a one hour ferry ride from Hong Kong and twenty minutes by private automobile transportation from the ferry terminal to the park. Information from the visit, field research and its further analysis caused its elimination from case study analysis. Shenzhen's Ecological Park, a bay front park, was designed by the Shenzhen Design Institute and built in 2000 as a result of new road

infrastructure (B Wilson 2006, pers. comm. 6 January). It was named Ecological Park because it fell within the flight path for the migratory birds travelling to and from the Hong Kong Mai Po Nature Reserve, a Ramsar (international wetlands designation) south of Shenzhen across Shenzhen Bay (B Hau 2007, pers. comm., 9 May).

The Ecological Park covers approximately fifteen hectares and is comprised of ornamental lawn, shade trees, surface parking area for over five hundred cars, and a two kilometer long fifteen meter wide paved waterfront path. Aside from the waterfront path, the view of the bay and Hong Kong, I found that the park had no distinguishing design characteristics. The planting design appeared random and no site amenities such as seating areas were located in the park. The park experience would consist of parking one's car and walking through green lawn with a random pattern of ornamental (non-indigenous) tree plantings to the waterfront path. The park was far from the urban zone and Shenzhen was a special type of city that didn't fall within the definition for a secondary city. Shenzhen was deemed China's first Special Economic Zone by Deng Xiaoping in 1980. Special Economic Zones (SEZ) were designated with a different set of 'opening to the world' economic policies that would allow manufacturing and processing for foreign export and investment (Friedman 2005). Shenzhen's development and growth was and continues to parallel Hong Kong's economic growth (Friedman 2005). Due to these characteristics, it was determined to eliminate the park as a potential candidate for further case study research.

Hongshan Park was located on the edge of the urban zone in the secondary city of Xiamen, Fuzhou province. I traveled (one hour air flight) to Xiamen from Hong Kong as part of teaching the China Studio, an inter-disciplinary joint studio for postgraduate students of architecture, landscape architecture and urban design at the University of Hong Kong design studio for the University of Hong Kong in the 2006 fall semester. When visiting Hongshan Park during this trip to discover that its design represented the Chinese Picturesque design language. The published photographs of the park (Li 2002) were not representative of the park's design and it was eliminated from the list of case study parks. Apparently, these images

depicted areas adjacent to the park that contained international contemporary design language; whereas, park's design solely represented the Chinese Picturesque design language. This would verify the importance of field research for this type of study.

The ASLA award-winning Jinji Lake Harborfront Park is located in Suzhou, Jiangsu province. It was part of the first development phase of the master-planned community called New Suzhou, located approximately five kilometers east from Suzhou historic walled canal city. This new community was financed through a joint development agreement between China and the Singapore government. The design of Jinji Lake Harborfront Park was the result of a formal joint venture between the Suzhou Design Institute (SDI) and EDAW-HK (now part of AECOM) According to an interview with Sean Chiao, (former EDAW Regional Director, now AECOM Executive Vice President) on 12 January 2006, EDAW acquired SDI part way through the construction of Harborfront Park. Chiao indicated that Harborfront Park was one of several perimeter open space components of the larger Jinji Lake master plan conceived in 1997 and constructed in 2000-01.

Frank Chow (2006, pers. comm., 13 January) former EDAW principal and chief designer for Jinji Lake Harborfront Park noted design challenges: the project was near the historic Suzhou canal town known as a major design center for the Ming dynasty traditional Scholar Garden when hundreds of gardens were built; and the client's demand for a high quality design to attract foreign investors. The Harborfront Park was the first of several districts for the New Suzhou – all organized around a lake-oriented open space network.

The Harborfront Park is approximately forty hectares along the lakefront and adjacent to the commercial zone. It contains three main design components: 1) waterfront amphitheater; 2) two-level lakefront promenade; and 3) a rolling green lawn area with one thousand Camphor trees.

The design approach for Harborfront Park re-interpreted the traditional scholar garden design language into a contemporary design vocabulary (F Chow 2008, pers. comm., 15 August). During a visit to the park in early spring 2006, the international design influences were apparent.

Projects were photographed and documented in the field, and a set of interviews were carried out with key people involved in the projects. Design plans, drawing and photographs of the site and project were reviewed with archival materials held by municipalities and design offices. I visited each site on multiple occasions, creating new photo-documentation of the projects. I created diagrams and plans that documented types of materials utilized, spatial form, circulation and program. Interviews were carried out with three types of respondents: designers and design staff, municipal officials, and academics. Different approaches were used for the different types of respondents, including semi-structured interviews of the type Yin (1999) and Patton (1990) describes as "focused," and less-structured interviews of the type that they describe as "open-ended" or "informal conversational."

The focus on standardized interviewing of a selected group of key actors made the use of fully-structured survey instruments inappropriate. There are several reasons for this. A fully standardized interview would have lacked the flexibility to accommodate the variety and idiosyncrasy of information collected about projects. Even if it had been possible to anticipate the full range of information provided by respondents, it would have been necessary to create survey protocols that were unwieldy and extremely difficult to administer. In order to cover the potentially relevant issues for all respondents, surveys would have included a great number of questions that were irrelevant to any individual respondent.

Interviews with designers and staff

Interviews with project designers were carried out as focused[7] interviews. Interview guides were used that included a key set of issues that I needed to cover in all interviews with designers and staff involved in project design. The interview guide performed three functions in the data collection: it provided direction and structure for the interview process, it ensured completeness in covering a set of key issues with each respondent, and it helped to provide a greater degree of uniformity and comparability among interviews. See Appendix C for a copy of the interview guide that I used.

Selection of respondents:

I interviewed members of the design teams brought in to create the projects. This included the lead project designer for each project along with staff members who had been involved in the design process. Design consultants from the local area were brought in by the lead designers in some cases, and they were treated as respondents as well. Design staff affiliated with the municipal government also occasionally was involved in projects as members of the design team, in which case they also were interviewed. Municipal government staffs who were involved solely as members of design review bodies are not included here as part of the design team that created the project.

Interview process:

These interviews normally lasted one to two hours each. Respondents were interviewed more than once in some cases. Respondents who could speak English were interviewed in English. Non-English speaking respondents were interviewed in Chinese with the assistance of a translator. Many of the contemporary generation of landscape architects have had some training outside China, and several respondents were comfortable communicating in the English language.

A number of different issues were discussed in these interviews. Some of the key areas covered with designers included:

- Composition of the design team, roles played by individuals, when different individuals became involved. In addition to providing important information about the design process, this helped refine the selection of respondents.
- Selection process used to pick the designer or design firm. This information also was collected from the other side through similar questioning of municipal client representatives.
- History of the project. Respondents were prompted to discuss the history from the first inception of the project, before the design process began (if they are familiar with it) through to the completion of construction. This also helped to validate descriptions of project histories collected from client representatives in the municipal

governments. The focus of this was to establish a time line, identify key decisions and key decision makers, and identify any specific events that had influenced the course of the project.

- Physical details of the project. Basic information about the size, location, and physical form of the project had been gathered through field research, but questioning in this area often provided additional details that were not immediately available through field study. In many cases, the field study would have required a full land survey of the project to fill in the details provided by the designer.
- Cost of the project. This included an overall total cost for the project.
- The design intentions and philosophy of the designer. This elicited information on both the overall approach and design philosophy of the designer and the specific approach and objectives the designer formulated for the project.
- Additional questioning on the design process and design approach. Important issues often were not covered in the description of project history. This could include everything from the rationale for the composition of the design team to detailed description of the process of interaction with the client as the project evolved.

A variety of other areas were covered as well. This was part of the reason for relying on semi-structured or focused interviews with a more general interview guide rather than fully structured instruments. The various areas covered tended to be deeply interrelated, and almost any area of questioning had the potential to produce new information about another area of interest. The objective was to be inclusive in data collection and then systematically deal with the selection and organization of data once has been collected. This is an intrinsic consequence of the exploratory purposes of the research.

Interviews with public officials:

Interviews carried out with public officials were of two types: focused interviews that employed interview guides and, in certain specific cases, more general open-ended "conversational" interviews. Interviews with municipal officials, as clients, with some direct involvement in the project

were conducted with the aid of an interview guide for the reasons elaborated above. However, some interviews were carried out with municipal officials who may have played important roles in policymaking but who were not involved in most of the project. For example, in some cases, the city mayor may have been directly involved in the initiation of a project including selection of the designer. In other cases, the mayor might have had a critical role in making the project possible but little on-going involvement in the project. Shorter, informal conversational interviews were also carried out with a few individuals whose roles in the process were very circumscribed; for example, a member of a planning commission whose involvement began and ended with design review.

Most interviews with public officials were carried out in Chinese with the aid of a translator. Even in cases where officials spoke some English, a translator was important to ensure that questions were fully understood and responses less ambiguous. The increased formality of an interview with a translator tended to give even open-ended interviews a somewhat structured character.

Respondent selection:

I made an effort to interview all public officials who I could identify as having had a significant influence on the initiation or execution of projects. These individuals were identified in two ways: from archival materials about the projects and sites, and from interviews with other people involved in the projects. Interviews with project design teams typically were carried out prior to meeting any public officials. The members of the design teams normally could identify the people from the client organization who had played a major role in the project. Subsequent interviews with municipal officials provided another source of information about potential respondents. Information about key players received from public officials generally matched the information supplied by the design team.

Some of the issues discussed with public officials duplicated information collected from the design team. This provided a crude check on the reliability of interviews with designers. It also often added details that had been missing from the first interviews, and it provided a viewpoint that

sometimes differed sharply from the design team. This was especially true in situations where there had been any disagreement or conflict between client and designer in the course of the project.

Issues covered in the interviews with public (client) official included:

- Initiation of the project. How the idea originated, who introduced the idea, how the project moved forward to become a concrete proposal. Stage at which the designers became involved and role of the designer (if any) in the initiation of the project.
- Selection process used to pick the designer or design firm. This also helped to validate information collected from the designers.
- Approval process for the project. Key constituencies and individuals involved. Role of the designer.
- History of the site. Any issues involved in use of the site for this purpose.
- History of the project through to completion. This also helped to validate descriptions of project histories collected from design firms. The focus of this was to identify any specific events that had influenced the course of the project, any changes in the purposes or plans, and key decisions and decision makers,.
- Cost and expectations for financial impact of the project.
- Physical details of the project. This was used to validate information collected from the design team including: basic information about the size, materials employed, etc.
- Overall policy objectives in commissioning the project. Degree to which those objectives changed in the course of the project. Degree to which the objectives have been met. Any unexpected benefits or uses. This sometimes took in issues associated with maintenance of the completed project.

As in the case of interviews with designers and design teams, the interviews with public officials often ranged over a variety of topics. Discussions touched on aspirations for the municipality, future ambitions for public space development, other projects and even the career histories of the

officials themselves. The "focused" interview format served this purpose well. While I had certain issues that I needed to cover with all respondents, there also were issues that I could not anticipate until they emerged in the interviews. This approach resulted in interviews in greater depth than could not have been achieved with a fully structured questionnaire.

1.6 Interviews with Educators

Interviews with educators served different purposes than the interviews with design teams and municipal officials. Educators were interviewed primarily in order to learn more about the profession of landscape architecture in China, the history and evolution of the profession, design thinking and the roles played by landscape architecture education in the profession. I was also able to gain an understanding of the "insider's" perspective on modern landscape architecture and its definition. Although interviews with designers and officials often touched on these issues, these interviews were primarily intended to collect information on specific projects and they had a narrower project focus.

Unlike the other interviews, the interviews with educators were not project-specific. They covered broad contemporary and historical issues and relied on wide-ranging discussion. In many cases, it was not possible to fully anticipate the direction an interview would take or the full set of issues that might be covered in dealing with a topic. As much as possible, I let the respondents lead the interviews with prompts from me in order to help guide the process.

The form of interviewing was adapted to this purpose. I went into the interviews with a few broad issues that I wanted to raise as prompts to direct the conversation, but I did not have a formal interview guide. These interviews were of the form referred to as informal conversational interviews or unstructured interviews. Unstructured interviews are considered particularly effective for sensitive issues where resistance from respondents is likely. Certain aspects of the twentieth century history of China – such as the Cultural Revolution – are inherently sensitive topics. In addition, the recent history of the professions of landscape architecture and garden design has been marked by a certain amount of discord between practitioners of the

two approaches over the legitimate form of the field. The more relaxed, open approach of unstructured interviewing was better suited to these issues.

Selection of Respondents:

The educators interviewed fell into two broad groups: people who had been distinguished teachers of traditional garden design over a period of many years, and younger teachers who had distinguished themselves as members of the new generation of landscape architectural educators. The division between these two groups is quite sharp in China. Traditional garden design has until recently been taught in programs oriented toward garden and scenic design. Many of these programs have been located in agricultural and forestry faculties of regional universities. Despite this fact, there are a number of highly distinguished scholars who have written authoritatively on traditional landscape design in China during the last several decades. Most also have been involved as practicing designers, and they preserve the living record of the public design that was done in the communist era.

The younger generation landscape architectural educators generally are associated with the emerging programs for professional education in landscape architecture at some of China's major universities such as Peking University or Southeast University in Nanjing. These programs represent a departure from the traditional schools of garden design; they are modeled on university landscape architecture programs in North America and Western Europe. Members of this newer generation often have had training or exposure outside China. They have been active in promoting the professionalization of the field within China.

Although the two groups sometimes do not see eye to eye on key issues with regard to the profession, a good deal of mutual respect exists between them. The unchallenged scholarship of some of the older educators contributes to this. The newer generation often has an active interest in the history of the profession, and the role played by the scholars of the older generation is important to them.

Interviews with the younger landscape architectural educators were carried out in English. English language competence is high among this

group and many have earned higher degrees from programs abroad where the language of instruction is English. Interviews with the older generation varied. Most were carried out in Chinese, although some of the prominent scholars of the older generation have some understanding of English. Translators were present in all of the interviews with older educators and they generally were used in order to facilitate the interview process and increase the comfort level of respondents.

I covered several broad issues with all of the educators:

- the history of landscape design and modern landscape architecture in China
- twentieth and twenty-first century changes in the field
- the development and professionalization of landscape architecture in China
- the history of educational programs in modern landscape architecture in China
- the current status of landscape architectural education in China
- the influence of professional education on the evolution of the profession

I also discussed the specific projects used in the case studies with the educators who were interviewed. I had four objectives: to learn their opinions about the design of the projects, to gain further information about project history, to learn about design thinking and views on modern landscape architecture, and to learn about the larger context in which the projects had taken place – relationships respondents saw between the projects and other foreign and domestic work.

Interview data processing and analysis

The data collected in these interviews was transcribed from notes with the help of research assistants. The research assistants who helped with transcription generally had been present in the interviews. This provided an informal reliability check for the information collected. It also provided an opportunity to clarify questions about the translation of the interviews when respondents had spoken in Chinese. Each interview resulted in a set of notes that recorded the responses of interviewees.

Unlike content analysis performed in fields such as psychology or

linguistics, the purpose of the analysis I conducted generally was to gain factual knowledge about specific topics. Interviews often did elicit opinions about areas such as design, the efficiency of planning committees, or the originality of work – but the primary purpose of the interviews was to develop a body of facts about projects and their histories rather than to collect opinion data. Even the interviews with educators largely dealt with the history of the landscape architecture profession and education for modern landscape architecture in China.

This emphasis on factual information helped to relieve some of the concerns about validity and reliability of the data that might have arisen with a similar treatment of opinion data. There was no need for the application of formal content coding schemes to provide data that could be analyzed using quantitative methods. The approach here was modeled more on historical and content analysis. The interviewees served as direct witnesses – in the case of designers and officials discussing projects – or indirect witnesses, in the case of educators discussing the classical history of open space design in China.

Interview data collected from design teams and public officials were combined with archival materials about sites and projects and primary data collected through project mapping and photography to form a historical and physical account of each of the case study projects. The data for each project were then analyzed to examine the various influences on the design approach, design process, and the physical and spatial elements of design.

Interpretation of this information involved a process of synthesis and abstraction from the data. Chapter Six covers an in-depth analysis and discussion of each case study. The case study projects differed from each other substantially in physical form and history; however, they shared certain key elements of design language and relationship of the design to context. The analysis was intended to document the projects, provide a basis for this form of critical interpretation of individual projects and the set of projects as representative of a contemporary trend in open space design in China. It was also used for theory building and my notion of hybrid modernization.

Chapter One Footnotes

[1]Patton (1990) discusses the value of one's personal experience or subjectivity in order to better understand the subject of a qualitative research study.

[2]The Han people have historically been the population who are from China proper and also the dominant culture. Other populations in China are the so-called ethnic minority populations who are not of Han ancestry.

[3]The literati, in this case, refers to scholar-officials, w*enren* 士大夫 who were highly educated members of the imperial court.

[4]The reforms refer to the "Four Modernizations", *Sì gè Xiàn Dàihuà*, 四个现代化, Deng Xiaoping's post-Mao policy reforms that proposed modernization in the four areas of: agriculture, industry, national defense, and science and technology.

[5]Currently, this highly cultured region from China's classical era (Clunas 1997) geographically includes the southern part of Jiangsu, 江苏, province, the southern part of Anhui, 安徽, province, the northern part of Jiangxi, 江西, province, the northern part of Zhejiang, 浙江, province and the Shanghai,上海, municipality (Valder 2002). Shanghai is one of four municipalities (the other three being Beijing,北京,Chongqing, 重庆, and Tianjin,天津.) that fall under central government control.

[6]Differences between north and south China have been characterized by climate, agriculture, and culture. South China, in this case, has been known to be the region south of the Yangtze River, where the agriculture shifts from the northern wheat growing region to the rice growing region. It is also the place that has been considered the more sophisticated. The north was known as a cruder, less sophisticated, rural-based culture. Historically the area was known as the Jiangnan region, now the Jiangsu province and the southern part of the Anhui province, an area from the Song thru the Qing dynasties where the scholars from the imperial court would retire. It was also an area of historic mercantile success due to its silk production.

[7]Focused interviews, also known as the interview guide method, are one of the three general types of interviews used in qualitative research. The other two being: informal conversational and standardized open ended interview. The fourth type of interview, closed fixed response interview, sometimes falls into the realm of quantitative research that would involve statistical analysis (Groat 2001; Patton 1990).

Chapter Two

Modernization Theory: transformations in China, the development of hybrid modernity and relevance to the study

'...globalization has replaced modernization as a paradigm of change...'
Dirlik (2000, p5)

'Communities are to be distinguished, not by their falsity/genuiness, but by the style in which they are imagined.' Anderson (1991, p 6)

This second chapter examines the literature on modernization theory and develops the idea of hybrid modernity. Recent work on modernization provides a valuable analytical perspective for looking at culture and design in China during the 20th century. Studies of modernization have charted the ways that international and local influences interact to shape social structure and culture, particularly in emerging economies. In this chapter, I give an overview of the development of modernization theory, from its inception in the 1960's to current thinking in the field of cultural studies. I suggest an expanded approach to modernization that is particularly suited to understanding contemporary landscape architecture in China. I refer to this extension of modernization theory as the concept of "hybrid modernity."

2.1 Modernization theory overview

Modernization theory has played a major role in fields such as development studies, cultural studies, sociology and planning, but it has received little attention in landscape architecture. This is partially due to the fact that landscape design often is treated as a form of "high art" by design critics (Jochen1994; Johnston 2006). A major exception to this approach has been the work of J. B. Jackson and his followers; however, their work has dealt primarily with "undesigned" vernacular landscapes.

A large and complex body of literature exists on modernization and modernity, particularly in the context of third world nations. Contemporary discussion of modernization has its roots in work that appeared in the period after the Second World War. The 1950's and 1960's were marked by the emergence of new nations in Africa and Asia and a massive push toward economic development. The idea of modernization was used to describe the social side of economic development.

In the 1950's, the Ford Foundation[1] funded a major project involving

university faculty from Berkeley[2], MIT, Princeton and Harvard called the "Inter-university study of labor problems in economic development.[3]" The purpose of the study was to examine the processes and challenges of economic development in the so-called third world[4]. The research began from the premise that the only route to economic development for the third world was to reproduce the industrialization of the Western European countries. The project popularized the idea of social modernization in academic and policy making circles.

The early views of modernization asserted that "social modernization" was a necessary condition for economic development, and that the process of industrialization created further social modernization (Levy 1966). This led to the idea that a "logic of industrialization" existed that inexorably drove industrial societies toward similar social structures, norms and values (Kerr, et al, 1964). A group of Harvard sociologists led by Alex Inkeles celebrated the idea that the factory is a "school for modernization" (Inkeles & Smith 1974).

As described in the early literature of modernization, the social norms, structures and values associated with modernization strongly resembled values that were commonly espoused in the United States. According to this view, in modern societies with "industrial" men, family relationships diminished in importance, nepotism was replaced by universalism, decision-making became more calculatingly rational, preferences for leisure time diminished, religion lost importance and a host of other similar changes occurred (Levy 1966 ; Inkeles & Smith 1974). The arguments went so far as to assert that economic development was impossible without these social changes.

The resemblance to US values was not lost on scholars (Said 1977). A substantial body of work soon appeared that was aimed at refuting the logic of industrialization arguments and the modernization theories of the 1960's. The critique largely came from the political left, and various forms of socialist development often were cited as counter-examples to the modernization arguments.

Social theorists such as Fernando Henrique Cardoso (later president of

Brazil) argued that the underdevelopment of the third world was a product of global history and had been created by the same colonial and post-colonial policies that helped to make the industrial world rich (Cardoso 1979). A world order had evolved with a tier of dominant industrial countries at the center and the poorer countries of the third world occupying the periphery (Frank 1969). In this view, economic change did not create a force that automatically moved societies toward universal modernization. Economic development was essentially independent of modernization, and it could proceed according to models that had little to do with the experiences of nineteenth and twentieth-century Western Europe.

This debate went on in a variety of forms in several different disciplines during the 1960's and 1970's. Economists and economic historians discussed the role of colonialism and world trade in the economic development of Europe (Braudel 1974; Griffin 1964). Modernization theory became a major source of contention among sociologists and political scientists, and opposition to it spawned the ideas of dependency theory and later "world systems theory" (Cardoso 1979; Wallerstein 1974).

By the 1980's, the debate over modernization had taken a new turn. Social theorists such as Anthony Giddens (1990) recast the idea of modernization as a broader concept. Modernization and modernity did not necessarily resemble anything seen in the history of Western Europe or North America societies. This work grew out of the negative reaction to 1960's modernization theory, but it departed from the original debate about modernization in a very important way. The original debate had accepted the equation of modernization to "westernization" and focused on whether to accept or reject the concept of modernization. Giddens reclaimed the idea of modernization from that debate by arguing that modernization could take different forms in different societies.

2.2 Modernization and Globalization

This argument found a ready audience among planners and researchers looking at development in an international context, and the concept of modernity continued to evolve in their work. The idea of international influences on the modernization of societies reappeared in a

form that had been stripped of the determinism in the early views of modernization. Appadurai (1990), Bhabba (1994) and others argued that social and economic change can be simultaneously influenced by global forces and remain culturally idiosyncratic. They viewed the process of change as embedded within culture, but the societies in which change is taking place are not isolated from the larger world. In the opposing position, globalization can be a major force for change without compromising the uniqueness of local cultures. The results of change are not determined by solely by global forces, they also reflect local culture. The process of modernization and the form of that modernity takes thus may be specific to individual societies. Appadurai described this idea as the existence of "alternative modernities" (Appadurai 1990).

The view of modernization and modernity that came out of this work in the 1980's and 1990's opened up a variety of new questions. Marxist sociologists such as Manuel Castells (1989) focused attention on the role of the media in promoting global modernity. Castells (2001) used the term "space of flows" to describe the emerging global social order. Discussion of modernization and identity has become a major concern in the field of cultural studies (Bhabba 1994; Dirlik, 2002). Contemporary researchers who are looking at modernization place more emphasis on the independent power of ideology and the production of culture. They see culture and human identity as phenomena that are created through the interplay of global forces and local history. The term "glocalization[5]" has been applied to this phenomenon by Jameson (1991) and others.

In the last decade, students of culture have come to see the polarities of modernity and tradition as inadequate to describe the phenomenon of modernization as it is unfolding in the contemporary world (Bhabba 1994; Chakrabarty 2000). Modernization does not necessarily spell the death of tradition. However, it does call into question the concept of tradition. In this work, the idea of tradition itself is seen as a cultural product developed in interaction with the forces of modernization. Cultural theorists question whether the concept of tradition is a "eurocentric" idea that imposes an identity on third world people primarily as "the other" (Bhabba 1994;

Appadurai 1990).

This work has incorporated the idea that identity is produced through the interplay of global and local influences. "Tradition" has been redefined from a simple historical artifact to a phenomenon that is a contemporary creation formed out of both local and global influences. The concept of tradition does not exist without the idea of modernity, and modernity itself is a deeply ambiguous concept.

The identities of individuals and groups are not simply inherited, they are created. The creation of identity is a complex process that also takes place under the influence of global and local forces. Global influences include the international media, the global trade in goods and services, and processes of migration that create "diaspora populations" in distant places. The local forces that influence identity are rooted in the history of a place and its people, the daily routines that have been handed down over time. This results in modernity and local tradition that may both be idiosyncratic to a place and time – and neither independent of the other.

These concepts of modernity and modernization have become particularly influential among scholars studying architecture, planning and design in the third world. They have provided a means of breaking away from the colonial past while acknowledging its enduring influence. This perspective first began to emerge in the field with Hassan Fathy's (1976) pathbreaking book "Architecture for the Poor" and the work of fellow Egyptian, Samir Amin (1976), on unequal development. Like the research on cultural studies, the work on globalization and eurocentricism has moved away from its materialist roots and redefined these phenomena as essentially ideological. Local identity is a creation built on foundations of locality and globalization, just as modernity and tradition are polarities that have both been created by larger forces. Nezar AlSayyad (2000) has described the impact of this on the spatial development of societies as "hybrid urbanization[6]."

The work of Benedict Anderson (1991) has been particularly important in recent work on location and identity. Anderson argues that identity itself is largely mythological, a cultural artifact produced for various social and

political purposes. He points out that actual community is restricted to a handful of people who are able to interact directly. Despite this fact, individuals typically see themselves as belonging to larger regional and national communities whose members they have never met, never will meet, and who may not even exist. In post-colonial cases, this might take the form of an abiding attachment to a "mother country" that the individual has never seen and knows only through oral history and social mythmaking or to an ancestral past that is believed to have existed before historical record. For example, Indian civil servants who have never traveled to the United Kingdom may still think of Britain as a place where their values are rooted, and Chinese in Hong Kong may trace their village lineage back a dozen generations to a place and time that have left no historical trace.

Anderson argues that virtually all forms of community have this imagined, socially-constructed character. This is particularly true of national identity. Anderson builds on work in intellectual history that treats nationality as a constructed political identity; however, he goes further and argues that even concepts such as ethnic community are constructed, highly politicized forms of identity. Social identities are created for political ends, as means of mobilizing individuals under the banner of nationalism.

Seen through this lens, the concept of modernization refers to a process of reconstructing identities in response to the influence of global forces. Local identity, national identity, and supra-national identities all are created by social and political forces acting at different levels. This has been a very compelling formulation of the concept of modernization, but it has a major blind spot. It is peculiarly indifferent to the physical reality of place. As Nezar AlSayyad (2001) has argued, the concept is too far removed from practice.

2.3 Development of Hybrid Modernization + relevance to the study

A variation of modernization theory that I call "hybrid modernization" is more useful in understanding China today. It is built on the foundation of contemporary work on modernization, and embraces Anderson's notion that national identity is essentially a mythological construction that largely serves political purposes. The idea of modernity

also is a social and cultural product, and it is strongly influenced by ideologies of progress that have their roots in the European enlightenment. Globalization has played a major role in implanting these ideas within China and much of the rest world. However, locality also has a concrete component rooted in the realities of place and the history of a place.

The interpretation of the history of a place may be deeply influenced by the global forces of modernization, but the place nonetheless exists and generally has some historical record. Recent history, in particular, often has been part of the direct experience of the people in that place. And it forms one element of identity, an element that is far less mutable than the forms of identity discussed by Anderson.

Landscape architects and planners often discuss "placemaking" as a means of creating local identity. In practice, placemaking is a process of creating a local identity but the process is constrained by the physical form and history of a place. Places have a physical form and a set of people who have experienced their physical reality, and the definition of a place is constrained by these facts. The identity given to a place is not solely determined by its physical form, but it is not completely independent of physical form. The artificial beach in the Mall of America shopping center in Minnesota attracts many of the uses of an ocean beach: teenage boys surf on artificially generated waves and teenage girls display sun-studio tans in mid-winter. But the shopping center remains a shopping center, the beach is a pile of sand on a concrete floor, and many of the shoppers can remember when the whole thing was an open field in the state of Minnesota.

The concept of hybrid modernization retains the idea of place as an element of locality. Local influences on a hybrid modern form include the elements of identity discussed in contemporary modernization theory and the physical and historical influences of place. Local forces thus are a result of a complex interaction among the physical realities of place and its experienced history, the culturally and socially influenced interpretation of that history, and the social definition of the locality as different from some global modernity.

Fig. 2.1 attempts to map the emergence of hybrid modernization as an

extension of modernization theory. In some ways, the graphic summation of modernization theory also points to an evolution of thinking over time and can be interpreted as the intersection and overlap between investigations by social theorists and cultural theorists. Arguably, this can be interpreted as the emergence of a socio-cultural discourse. Giddens (1990), social theorist, investigated society as emblematic of a particular nation's progress; while cultural theorists, Bhabba (1994) and Appadurai (1990) examined culture development of a particular society as the primary influence on national identity that is a reaction to international influence or so-called globalization. Anderson (1991) interprets national identity and its re-imagining as highly influenced by the impact of media with the result of myth-making. In parallel, Gehl (1971) and Whyte (1980) were leading a discussion on the use of public spaces in the west that initiated the normative theory on "place-making" in the urban environment.

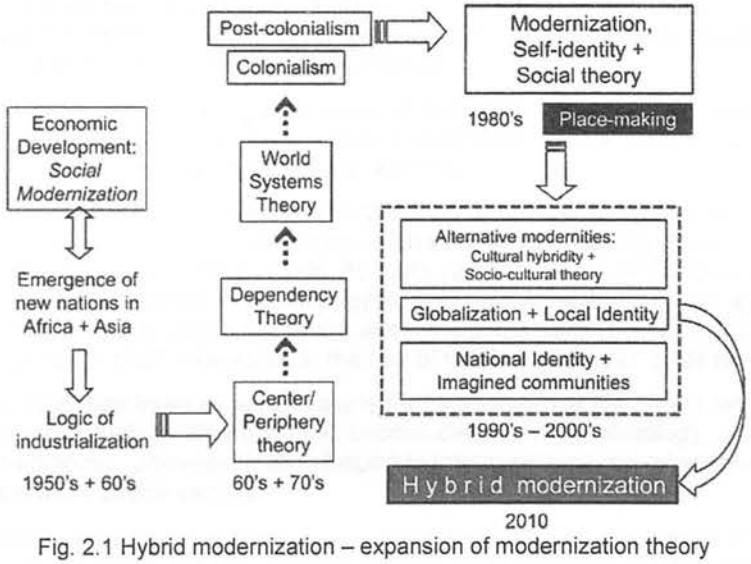

Fig. 2.1 Hybrid modernization – expansion of modernization theory

Hybrid modernization emerges out of this now socio-cultural discourse on interpreting a nation's identity. It expands on modernization theory and is shaped by local forces in combination with the international influences of globalization and a set of national or regional identities. National or regional identity has been created in the fashion that Anderson describes, through a process of mythmaking about identity that often is politically charged.

Modernization theory and the idea of hybrid modernity are particularly useful in the Chinese setting. Local identity and global

influences on society have been deeply intertwined in twentieth century China. Modernization theory highlights the way these forces interact in shaping modern society and culture. At the same time, China also has a deeply engrained and deeply mythologized national identity that is fundamentally different from local identity; at points during the twentieth century, the two were directly at odds with each other. The intertwined notions of locality and modernity combine with this larger "Chinese" identity to shape key elements of the design of the new landmark parks in China. These forces are not entirely independent of each other, but they have their own histories and they are manifested in distinctive ways in the design of the landmark parks.

Chapter 2 Footnotes

[1]Ford Foundation is one of the largest and highly regarded philanthropic institutions in the US. It was established in 1936, based in New York, New York, USA; and it is dedicated to positive social change and advancing human welfare. www.fordfound.org

[2]Berkeley (or *Cal*) is short for the University of California (UC), Berkeley campus, a public university established in 1868. It is the first and oldest of the UC system of campuses and has sustained a reputation for high academic excellence.

[3]The study, "Inter-university study of labor problems in economic development", was a major effort that has become an exemplar work for scholars in political science, economic development, and international development and planning.

[4]I use the term, third world, in a neutral way throughout this research. It is generally used to describe nations in the world that have also been referred to as: developing, undeveloped, un-industrialized, industrializing, emerging, etc. Its roots come from the 1950's Cold War when the first world was considered the binary opposite of the third world, and the second world was known as the Soviet Union. For social and cultural theorists (Bhabba 1994; Appadurai 1990; Jameson 1998; Wang 2003) the use of this term is highly contested.

[5]The term, glocalization, has been an area of study for theorists since the 1990's who work in a variety of disciplines including: international economic development, sociology, culture studies and urban planning. Jameson (1991) helped to introduce the term "glocalization" into literary criticism and cultural studies.

[6]Authors in Alsayyad's edited book entitled Hybrid Urbanism, look at the influence of culture on the built environment. Many of the authors draw from Homi Bhabba's (1994) theory on cultural hybridity. Bhabba's theory on cultural hybridity is extremely complex. It deals with the experiences of the post-colonial society: an interpretation of the development of nationalism and social identity of post-colonial nations over time. He posits the inter-mingling of cultures of the colonized so-called "other" and the colonizer as a process of hybridity. Alsayyad and the various authors take Bhabba's cultural theory and other theorists who write on "difference" into the realm of studies on the built environment. Difference in this way refers to individuals or communities who are not part of the dominant culture in their particular society who Said (1977) refers to as the "other".

Chapter Three

Modern China (late Qing - Mao era): social, cultural and institutional contexts

'For Chinese modernism, as a local, national project of cultural construction, the process of social and self-constitution was never finished.' (Zhang 1997, p 23)

'Landscapes are made and remade.' (Reed 2005, p. 14)

This chapter examines the major forces at work in the evolution of landscape architecture and broader popular culture in China up to the time of the reforms introduced by Deng Xiaoping – the interconnected history of global influences on Chinese culture, local identity, and the idea of Chinese nationality. The concepts of national and local identity in China have been deeply affected by China's history of contact with foreigners, and the idea of a Chinese nationality is itself the type of political and cultural construction that Benedict Anderson (1991) discusses[1]. A brief history of this entangled development is important to understanding the deep ambivalence that exists today toward international influences in China and the roles played by local and national identities.

An overview of cultural development in the arts, architectural practice and education in China are discussed. While it is clear that this topic could be its own topic for a thesis investigation, a discussion helps to understand the cultural and historical context for China's landmark parks. It introduces the development of landscape architectural practice and education along with architecture's educational context. This is due in part to the inter-relationship of both fields as a result of China's classical architecture. The courtyard space in residential and temple architecture, a type of open space, became the domain for architectural education early on.

An overview of trends in contemporary landscape architecture in international practice is also given. It discusses contemporary design language and design approaches being used in the west and Japan. This provides an international or global context for understanding the emergence of the hyrbrid modern design genre being depicted in China's late 20th century landmark parks. It also provides contemporary design language and vocabulary in use by landscape architects in the west and Japan. This language will help to understand the international influences and my

argument for the hybrid modern design approach. Appendix E is a glossary of key terms utilized in contemporary landscape architecture practice and in schools of landscape architecture in the west.

3.1 Early modern (international) influences and the concept of locality

The strongest international influences on contemporary design in China have come in the last thirty years, since the beginning of the reforms under Deng Xiaoping. During this period, the Chinese population has had much greater exposure to international media; they have traveled and studied abroad in record numbers. However – contrary to popular images – China was not sealed off from the world during its prior history. Chinese culture has been shaped by a variety of international influences during the last two millennia, and much of what is now seen as traditionally Chinese has origins that lie outside the borders of China.

China has had a history of intermittent involvement with the world. There have been a number of points in the last two thousand years when foreign influences changed the society in significant ways. Invasions from the north and ensuing periods of Mongol and Manchurian rule created major shifts in politics and social order, and arts and religion were transformed by movements that originated in the Indian subcontinent and Middle East. Trade through the Silk Route helped to shape religion, culture and the arts over a period of centuries. The introduction of Buddhism into China from India probably dates to a period around the beginning of the first millennium CE, and missionary monks from Central Asia were active in China by the second century CE (Fairbank 1957; Clunas 1997).

These foreign influences were not always welcomed by Han[2] Chinese rulers. They struggled to maintain control and establish unity among a far flung and very diverse group of formerly independent peoples. Foreign influences such as Buddhism were initially treated with suspicion and hostility, although later absorbed into the mainstream of the society. Chinese rulers began to build a concept of China as a Han nation with a common culture rooted in Confucian[3] beliefs that shaped everything from family relations to the political society (Fairbank 1957; Schrecker 1991; Shih 1967). This idea has been one of the central ideologies used in China to attempt to

create order and unity among diverse local peoples, and it remains an entrenched element of Chinese culture to this day (Liu 1998; Wang 2003).

Han dominance was interrupted when the Mongols invaded and conquered the country in the thirteenth century CE (Fairbank 1957). Kublai Khan, grandson of Gengis Khan, defeated the Song Dynasty forces and consolidated foreign rule over China for the first time since the unification of the empire by the Qin. Kublai Khan established the Yuan Dynasty, *Yuan (primary) chao*, 元朝, and was declared emperor in 1279 (Spence 1991).

The Yuan court was unusual. Not only did Mongols hold precedence over the Han in the Yuan court, it also was the occasion of the first recorded European influence in China (Spence 1991). Niccolo Polo, his brother Matteo, and his son Marco Polo traveled to China at the invitation of the Kublai Khan. They formed a small group of European advisors to the emperor, and the Europeans also ranked above the Han Chinese in the Yuan court (Fairbank 1957; Spence 1991).

The Yuan Dynasty was relatively short-lived, and the rule of the Han was soon re-established in the following Ming Dynasty, *Ming (bright) chao*, 明朝. Mongol traces in Chinese culture have never disappeared entirely, but the Europeans of this period had little enduring effect on China. In the Ming Dynasty (1368 to 1644), the Han worked to rebuild a unified empire which lasted almost 300 years until the late seventeenth century. The idea of a Han nation organized by Confucian principles again became a key ideology of the ruling elite (Fairbank 1957).

A more enduring European influence appeared in the sixteenth century with the colonization of Macau by the Portuguese and the arrival of Jesuit missionaries in China. Jesuits served as advisors in the imperial court and helped to introduce a variety of elements of European culture to China in the early Qing Dynasty (1644-1911), *Qing (clear) chao* 大朝. These included, among other things, European architecture, architectural perspective drawing, European court painting, and European gardens[4] (Wong 2001).

By this period of the Qing Dynasty, Chinese culture and the idea of Chinese identity already involved a complex interweaving of local identities, foreign influences and a politically-constructed national or ethnic "Chinese"

identity. The idea of a Han Chinese society built on Confucian principles was the cultural banner under which the central government attempted to maintain unity and order in China. Localities remained linguistically, religiously and socially diverse and often had an uneasy relationship to the ruling Han elites. The relationship between the Han and foreigners also was highly ambivalent. The Han rulers were engaged in a difficult exercise of attempting to simultaneously deal with and utilize growing foreign influences in the society and sustain the ideology of a homogenous Han society and culture based on antique principles (Spence 1991; Schrecker 1991). This ambivalence toward foreign influence and the complexities and tensions of relations among ruling elites, local groups, and foreigners have persisted to the present day (Wang 2003).

European influence in China took on a new intensity in the Qing Dynasty with expansion of the China trade and colonization of China's coastal cities by European nations. The Qing Dynasty allowed only limited trade through China's major southern trading center, Canton[5] (Guangzhou), in the mid-eighteenth century, and foreign trade was tightly controlled by imperial monopolies. Trade into China was lucrative for British and Europeans, but it was made costly by the fact that they could deal only through the monopolies in Canton and were forced to pay in precious metal. Beginning in 1839, the British fought the opium wars to force China to accept open trade and allow the import of opium in lieu of payment in silver or gold. The Treaty of Nanking in 1842 compelled China to cede Hong Kong to British rule and allow the creation of a series of treaty ports along the Chinese coast: Canton, Xiamen, Fuzhou, Ningpo, and Shanghai (Fairbank 1953; Greenberg 1951; Spence 1991).

This era marked the start of a new more serious uneasiness in relationships between the Chinese and foreigners. The Treaty of Nanking is resented to this day and it still is seen as an emblem of the repression and exploitation of China by foreign powers[6]. At the same time, these new foreign enclaves exerted a strong influence on Chinese society and culture. The Chinese were eager to gain the prosperity and military power they saw among the Europeans, but they also were extremely uncomfortable with

European culture and religion and the presence of Europeans on Chinese soil.

The foreign concessions prospered and began to develop in ways that were strongly influenced by European cities. Railway and telegraph systems were established by foreign companies in the 1870's in order to expedite the movement of goods from the treaty ports, Canton grew dramatically, and Shanghai flourished as an international city (Murphey 1974; Esherick 2000; Spence 1991).

The power of the Qing Dynasty had begun to decline in this period, and the growing foreign influence had an erosive effect on the status of the Qing. Chinese rulers responded in the late nineteenth century with a program of institutional reforms referred to as Self-Strengthening[7], *ziqiang* 自强运动. These began as an effort to create a military defense against the European incursions, but they spawned a broader ideology known as *ti-yong*[7] 体用, that argued for "western learning for practical application and Chinese learning as a base".

This idea of borrowing foreign strengths and employing them in a Chinese context was intended to preserve the myth of a Confucian Chinese culture handed down unchanged over millennia while simultaneously allowing China to use foreign scientific and technical tools to upgrade industry and strengthen the country. This difficult cultural balancing has persisted through the twentieth century and into the twenty-first century. It can be seen in modern phrases such as the idea of "capitalism with a Chinese face" or the official description of Chinese economic policy as "socialism with Chinese characteristics" (Zhang 1997).

3.2 Changes in Educational Practices

Under the banner of *ti-yong*[8], members of the Qing elite sent their children to study at missionary schools established in China and overseas for advanced education in universities in Europe or United States. The Qing court arranged the Chinese Educational Mission in 1872 as the first formal campaign to educate students abroad. Overseas education was seen as a means of gaining knowledge in technical areas such as mining and railway engineering for use in China. Over one hundred students, with an average

age of twelve years, were schooled in the northeastern United States. Some eventually attended Yale, Harvard and Columbia Universities (Yang 2006). The students returned to take up important posts in the Qing Court. Some later established art academies and architecture schools in Republican China after the end of the empire (LaFargue 1942; Spence 1991; Cody 2001; Xing 2002).

The Boxer Rebellion broke out in 1898 as an uprising against growing foreign influence and the activities of missionaries in China. The conflict lasted only fifty-five days and ended with the armies of seven foreign powers slaughtering the rebels and a number of innocent Chinese in Beijing.[9] The rebellion ended with the signing of the Boxer Protocol between the Chinese government and eleven foreign nations (Berkley 1998).

The Protocol contained a number of different provisions, including payment of an indemnity of sixty-seven million pounds and the suspension of civil service examinations in forty-five Chinese cities for five years. The Boxer Indemnity Scholarship fund was established as a reimbursement mechanism that supported the education of Chinese students in the United States, Japan, and Western Europe (Xing 2002; Yang 2006). Between 1909 and 1937, over one thousand students were Boxer Indemnity Scholars (Yang 2006).

As early as 1905, architecture students had studied abroad in Europe, Japan, and the United States (Xing 2002). The Boxer Indemnity Scholarship provided the opportunity for students to study horticulture in Japan and France (Lin 2005; Yu 2007). Other students were educated by missionary schools in China or were financed by parents and sent abroad to Japan, United States, and Western Europe. In China at the turn of the 20th century, the Qing imperial court proposed educational reforms to change from the Confucian classics to a western style curriculum that included western mathematics, science, engineering, and geography (Spence 1991).

In 1911, the Qing Dynasty began to collapse after early victories by the opposition Kuomintang, and the Republic of China, *Zhonghua Minguo* 中華民國, was declared under the leadership of Sun Yat Sen (Cantonese) *Sun Zhongshan* (Putonghua), 孫中山. Three decades of instability and strife

followed, with powerful warlords and criminal organizations like Shanghai's notorious "Green Gang[10]" maneuvering for power (Martin 1996). However, the period of the Republic also consolidated earlier trends toward modernization of China along European lines. In the early years of the Republic, several major changes were made including the shift from the Chinese calendar to the Western (Gregorian) calendar and a variety of educational reforms based on American and European models (Esherick 2000; Wang 1999).

This also was a period of rejection of the ideology of a traditional Chinese Confucian identity. For many artists and intellectuals in the Republican era, Chinese water color painting represented the traditional "literati" culture of the imperial era and was considered "backward" (Kao 1988; Gao 1999). The new Republican government fostered a climate that allowed for the establishment of private and government art academies and the teaching of advanced oil painting techniques (Kao 1988; 1997).

By the 1920's, architecture students had been exposed to the Beaux Arts tradition at the University of Pennsylvania (Xiaodong 2003; Xing 2002). Modern art academies also were established in Beijing, Shanghai, Sichuan, and Guangzhou. Many of the teachers in these institutions were educated abroad. The academies remain open today (Bao 2005; Gao 1998).

Landscape design education began to develop in China during this period. It grew out of horticultural programs and schools of architecture. Educators were schooled mainly in France and some in Japan (Lin 2005). The first program of horticulture education was offered in 1912 at the Jiangsu Province Second Agriculture School, formerly known as Suzhou Agricultural Vocational Technical College (Lin 2005; Yu 2007). Later from 1922 to 1927, courtyard design was offered as a separate course at the same school and focused on residential design (Lin 2005). Suzhou was an important commercial area and a place known for high culture. The city also was the home of hundreds of classical Chinese gardens that still existed in the Republican period (Z Bao 2009, pers. comm., 30 April).

The Forestry Department was established at National Central University, now known as Southeast University[11], in Nanjing (capital city for

the Republican government) in 1931 and gardening courses were offered. The curriculum included courses that covered large scale natural parks, similar to the US national parks. The second architecture school in China had been established at the same university a few years earlier in 1928, and it offered courtyard design as part of its curriculum. Nanjing, as the capital of the Republic of China had evolved as an important place for educational institutions during this period (Lin 2005). The influence of foreign ideas and design approaches was present everywhere in the new educational institutions (Z Bao 2009, pers. comm., 29 September).

3.3 The Public Park emerges in China's Republican era

The Republic also was the period during when public parks and park design along international lines were introduced into China. The foreign concessions (districts that were dominated by foreign powers such as the English, French and Germans) located in the treaty port cities contained parks. However, these parks in the treaty port cities were not open to the Chinese public; they were restricted to foreign residents and local Chinese were excluded. For example, Shamian Island was created for the French and British residents of Guangzhou and included so-called public gardens. Like the Huangpu Park in Shanghai and other foreign concession parks, Shamian Island excluded Chinese residents (Skinner 1977; Elvin 1974).

Much of the park development in Western Europe and North America originated in the late nineteenth century as a response to un-healthful city environments created by the industrial revolution. The parks movement was part of a wider public hygiene movement that saw parks as a means of improving the health and welfare of the general population. This movement spurred development of the English picturesque parks, Olmsted's Central Park in New York, and a subsequent park-building movement throughout the United States.

This social hygiene movement had an indirect effect on the development of parks in China. The first designated public park in China was located in Beijing in 1914 as the transformation of a garden in the Imperial City. Fig. 3.1 shows the physical relationship of the Central Park site to Forbidden City and its location just outside the southern city wall.

Central Park (now known as Zongshan Park) was built as part of the nationalistic movement of the early years of the Republic of China (Shi 1998).

Shi (1998) provides a detailed description of how the idea of Central Park was imported to China from the United States via Ueno Park, Tokyo. Shi (1998) notes that the Republican government was inspired by the American experience of municipal administration. This led to the establishment of the Municipal Council of Beijing with responsibility for public works programs to improve and modernize the city's physical environment. The works programs included building public parks – a foreign idea that was essentially unknown in China until this period.

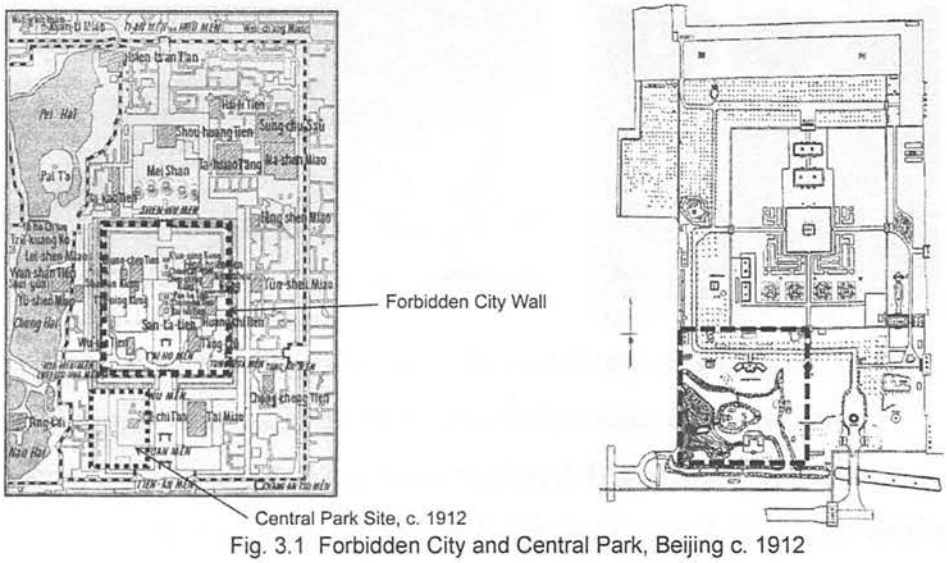

Fig. 3.1 Forbidden City and Central Park, Beijing c. 1912

Beijing municipal government officials were clear about their objectives and site selection criteria in building Central Park: the park had to be in the center of Beijing and within the walls of the Imperial City. It was a demonstration that Beijing was a world city -- a symbol of modernity.

Transforming an existing imperial garden within the former Imperial City, the former Altar of Earth and Grain site, also was practical in economic terms. By using a former imperial garden, the government avoided huge costs associated with building a park from scratch. Amenities like mature stands of cypress trees (Fig. 3.2) existed prior to the construction of the Imperial city during the Ming dynasty and could be incorporated into the park. Several existing halls were converted for and educational exposition buildings and other government use.

New improvements made with the creation of Central Park included

the construction of new gate access on the former Fuqiang Street, now Avenue of the Eternal Peace (*Chang'an Jie*), a road and path system, rockery and artificial hills, and flowers and trees. Pillars that apparently were ruins from the Garden of Perfect Brightness (Yuangmingyuan) were also placed within the park (X Sun 2008, pers. comm., 18 June). The park became a leisure space where Chinese residents of the city could socialize and enjoy the scenery (Shi 1998).

Fig.3.2 Ancient cypress tree

Fig.3.3 Pavilion

Central Park Beijing was shaped by an interesting combination of foreign influences and Chinese historical influences. In addition to its connections to Central Parks in New York and Tokyo, there are clear connections between Central Park and its imperial past[12]. The park contains modern artifacts from the Republican era (see fig. 3.3), and rockery and stone typically found in classical Chinese gardens. Several Qing buildings were built and currently house park administrative buildings, a restaurant, and a museum dedicated to Sun Yat Sen. Although, the design was not innovative; its creation represented a shift toward the formal establishment of public spaces in modern China (Shi 1998).

There was no heavy industry in Beijing at this time, and the urban pollution of industrial cities like London and New York had not yet developed. China was emerging from its primarily agrarian society into an urbanized one. Parks created during this period in China were part of a program of modernization that brought public infrastructure improvements such as road construction, pavement, street lighting and sewer systems to major Chinese cities like Beijing, Nanjing[13], Shanghai, and Guangzhou

(Esherick 2000; Dong 2000; Wasserstrom 2000). The movement toward urban and parks development during this period was driven more by the desire to modernize along European lines than by the type of social concerns about hygiene that drove the development of Central Park in New York. Central Park, *Zhongyan gongyuan*, was intended to demonstrate to the world that Beijing was a cosmopolitan city on par with London, Paris, and Tokyo (Shi 1998).

3.4 Local Identity

The Republican period also witnessed a major backlash by students and intellectuals against the established ideology of traditional Chinese identity. This took the form of a populist movement that emphasized local identity; it was known as the May Fourth Movement, *Wusi yundong*, 五四运动, or New Culture Movement, *Xin Wenhua yundong*, 新文化运动. It combined strong Chinese nationalism with rebellion against traditional Chinese teaching and Confucian values. It grew out of discontent with the Treaty of Versailles and the handover of Shangdong from the Germans to the Japanese (Spence 1991). The movement included an effort to reintroduce vernacular Chinese language in order to make political and scientific materials accessible to common people (Zhang 1997). The May Fourth Movement represented an important departure from the long-standing notion of a Han nation united by Confucian culture and the Mandarin language.

As noted above, prevailing notions of Chinese identity had been defined in terms of traditions that ostensibly went back two millennia to the Qin Dynasty. This idea of Chinese identity was closed (if not hostile) to the influence of science and politics outside China. The May Fourth movement was simultaneously a strongly nationalistic and populist movement and a modernizing movement that sought to introduce contemporary science and democratic political ideals to China. It asserted that real Chinese identities existed that did not require isolation from the world or ritual adherence to a set of traditions that claimed authority from their antiquity. The members of the May Fourth movement saw China as a society that could incorporate science and technology without loss of local identity (Zhang 1997; Wang 2003). In their view, the only way China could progress was by reclaiming

an authentic popular identity from an elitist constructed identity.

The May Fourth movement was a watershed in the definition of local identity because it acknowledged the existence of local identities and languages and attempted to build a concept of identity on the concrete social and political reality of China rather than a synthesized identity based on idealization of Chinese culture. The idealized Confucian identity had been promoted by the central government for centuries as a means of trying to substitute a larger social and political identity for local identities that often placed people at odds with the government in Beijing. The rejection of Confucian teachings and of the use of Mandarin Chinese represented a major shift toward a more contemporary political definition of identity. Mandarin had been the language for a small educated elite that previously had been seen as the gatekeepers of Chinese identity. The May Fourth movement recast identity as something local; reading Mandarin and studying Confucius did not make an individual Chinese. People were Chinese by right of living in a place, speaking the local language(s) of the place, and being attached to real communities. At the same time, the May Fourth movement was strongly nationalistic and also saw political membership as a vital element of Chinese identity. In many ways, the May Fourth movement combined the concept of *ti-yong* with a different notion of "*ti.*" The essence became local identity and place rather than the Confucian ideals and Mandarin culture.

The Republican period ended with the invasion of Manchuria by the Japanese and the second Sino-Japanese war. The Sino-Japanese war as fought from 1937 to 1945; in its later period, it became part of WWII (Spence 1991). The Kuomintang and the Communists initially were allied against the Japanese, but the alliance broke down after an attempted purge of the Communist leadership (Shih 2001; Spence 1991). By the end of the Second World War, the Red Army had fought a decades-long civil war with the Koumintang and carried out a prolonged guerrilla war against the Japanese at the same time. The Communists[14] emerged from this period as the strongest force in China, and they defeated the Kuomintang in 1949 to declare the People's Republic of China (PRC) led by Mao Zedong.

3.5 Landscape education and parks in the Mao era

The modernizing policies of the Republican era soon gave way to the Mao's communist government's emphasis on industrialization and collectivization of the economy. This was accompanied by deep distrust of their former western allies in World War II and strong ties with the Soviet Union. There was a building boom in the four to five years after the PRC government stabilized the nation (Visser 2004).

The PRC received substantial foreign aid from the Soviet Union along with hundreds of Soviet policy and technical advisors who came to Beijing (Wang 2000). Soviet technical advisors introduced a socialist-oriented standardization of architecture that was reflected in factories and housing (Rowe 2002). See Fig. 3.4. Although park construction was minimal, Mao did embark on "greening" and forestation efforts as part of a program of production–oriented landscape development (Wang W., pers. comm. 10 June 2009). Design activities related to urban public parks dealt with maintaining existing parks from the Republican period (Samuels 1989).

Education in landscape design continued during this period. In 1951, two years after the People's Republic of China was established, faculty from the horticulture program at Peking Agricultural University[15] and faculty from the Architectural Program at Tshinghua University established the first "gardening and greening program" at Beijing Agricultural University (Yu 2007). The education center for gardening was shifted from the area to Beijing, the capital city for the People's Republic of China (Yu 2007). In 1956-57, the gardening program at Beijing Forestry University (formerly Beijing Agricultural University) was moved into the Department of Urban and Residential Greening (Yu 2007; Lin 2005). During this period, educational systems were largely modeled after the Soviet Union.

A strong anti-urban sentiment prevailed in the Chinese government under Mao. The Communist power base evolved from the peasantry and the party ideology was based on the "struggle of the Proletariat." Cities were capitalist artifacts that reflected the elitist thinking of both the Republican era and imperial period. This anti-urban sentiment was particularly strong

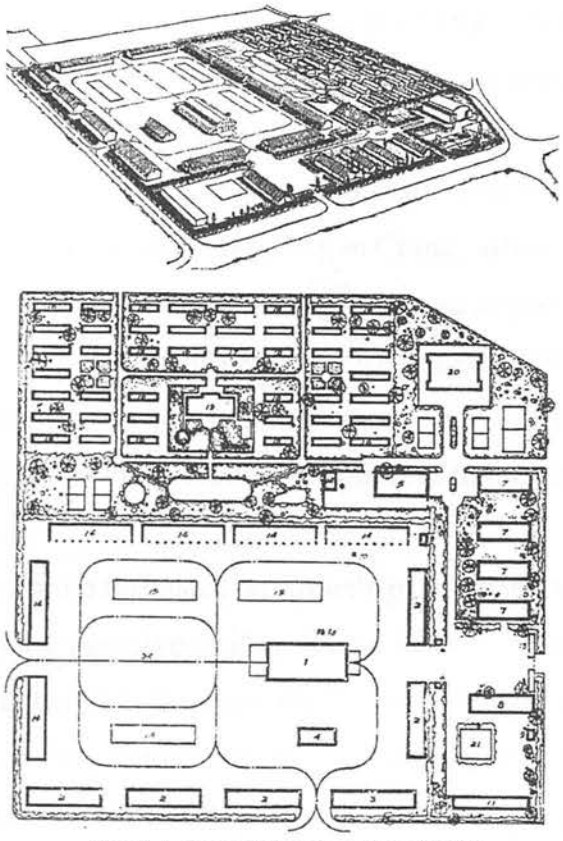

Fig. 3.4 Danwei Plan from Bray (2005)

in the 1960's during the Cultural Revolution, when many city dwellers were sent to the countryside for re-education by working as peasants (Chen 1995).

A rural project called Dazhai became a model for the period of the Cultural Revolution. Zhao & Woudstra (2007) describes in detail how this project came to be seen as a representation of the spirit of self-reliance and collectivism. City dwellers were sent to the village of Dazhai to create terraces for agriculture using vernacular agricultural practices (Zhao & Woudstra 2007). The village and surrounding agricultural terraces were devastated by a flood in 1963. The villagers rebuilt the terraces and village housing, and the village was deemed a model of the collective spirit. A movement started called "learning from Dazhai" (Zhao & Woudstra 2007).

However, Zhao & Woudstra (2007) suggests that this type of agricultural practice and the overall policy of sending city dwellers to the country for re-education destroyed much of the countryside during this Cultural Revolution. Shapiro (2001) also notes extensive environmental degradation during the Communist era: forests destroyed for factories that made steel for China's industrial development; mountains transformed into

productive agricultural landscapes; rivers re-aligned to produce hydro-electric power and irrigation. Few large scale urban parks were built, and any existing parkland often doubled as a base for agricultural production.

Art and architecture were similarly utilitarian. This was the era of socialist realism and Soviet-inspired building in China. Although the pressure toward Soviet-inspired art and design relaxed at points during the 1950's, and traditional styles of painting resurfaced, there was little visible influence of contemporary art movements in Europe and North America. China looked toward the Soviet Union for inspiration in the arts and for ideologies of design.

The Soviet had some influence on China's park design with the importation of their park prototype called "Parks of Culture and Rest." These parks came into being in Russia in the 1920's with a park program that was intended for education, entertainment, organized sports, and children's play areas (Hayden 2005). Often, design elements in these parks would include boating facilities, a sports stadium, cultural exhibition areas, children's play areas and sculptures of heroes. See Appendix G that lists the typology of public open space in China. Some of these types are incorporated into China's contemporary park designs.

Only one noteworthy public park was built under Mao's rule. It is called the Fish Viewing Harbor Park, *Huaggang Gongyuan*, 花港觀魚公园, in Hangzhou's West Lake[16] *Xī Hú* 西湖; and it was designed by Prof. Sun Xiaoxiang[17] from Beijing Forestry University. See Fig. 3.5. Sun's new park was built during in 1954 and located along the lakefront of West Lake, Hangzhou. It is the first park in China that incorporated an open lawn area, a spatial form that was appropriated from the landscape design vocabulary of the English Picturesque garden (X Sun 2008, pers. comm., 18 June).

Professor Sun (2007) described his design approach in this park as "modern." In this case, Sun's definition of modern is based on an earlier ideology from the Republican era that equates modern with western or foreign ideas. Sun describes the design as being composed of five garden scenes. Three of the garden scenes are based on foreign ideas: one Japanese, and two from the English garden tradtion. The remaining two garden

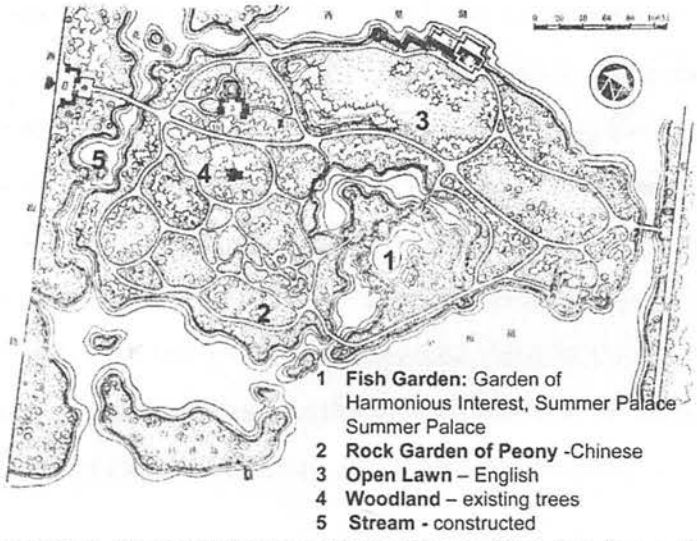

Fig. 3.5 Flower Harbor Park *Huaggang Gongyuan* Master Plan, by Xiaoxiang Sun, published with permission

garden scenes were inspired by Chinese Classical gardens with references to the Summer Palace in Beijing.

The park is located along the lakefront at one of the famous ten scenes established in the Song Dynasty. In addition to upgrading this scenic area, Sun also integrated a Qing dynasty monument, a stone stele with poetry written by Emperor Qianglong.[18] This twenty hectare park was designed to incorporate Chinese classical style or Chinese Picturesque with the natural English Landscape School.

However, Sun is a self-described traditional Chinese scholar who is literate in poetry, calligraphy, and landscape painting, and his park design follows some of the key garden design conventions such as the manipulation of scenes. The park is essentially a Chinese Picturesque design, but with magnolia woodland and an open lawn.[19] Sun's explanation of the new park refers to scenic design and garden arts as his design method. As a modernist, he makes no references to the existing site conditions, only its physical and visual relationship to the lakefront. The garden is an unusual project to have been carried out under Mao.

It reveals the deep attachment to the garden design tradition as an element of Chinese identity that survived even the Maoist period. During a personal interview on 18 June 2008, Sun disclosed he was never a Communist Party member; and he believed that his gardens should go beyond political context. He saw Suzhou garden styles as a good reference

point but not something to be directly copied. He wanted the park to serve a didactic function and inform Communist party officials about ways western garden aesthetics could be merged with Chinese design ideas. Sun describes the main principle of his garden composition as 'variety in unity and contrast in Harmony' (X Sun 2008, pers. comm., 18 June). The use of the classical Chinese garden tradition undoubtedly helped to make the park more legitimate in the eyes of the Beijing government, despite Communist ideology. Although built during the Soviet-influenced Mao period, no physical evidence of Parks of Culture and Rest was observed during a field visit in 2007.

The Cultural Revolution of the 1960's isolated China even further from foreign influence and took a toll on the nascent movements to revive traditional arts. The "Destruction of the Four Old Things", *si jiu,* 四旧 (old customs, old culture, old habits and old ideas) put in motion a wave of destruction of traditional art objects (Spence 1991). Intellectuals[20] and artists were publicly humiliated and sent to the countryside to work as peasants. Foreign ideas or styles were viewed as corrupt, and espousing them could be treated as criminal behavior against the Chinese people.

Architectural design was denounced during this period. Any architecture built was stripped of any aesthetics. Cultural heritage sites were destroyed. This included the loss of ancient temples, Suzhou classical gardens, and many ancient texts. These were all considered remnants of an elitist bourgeoisie denounced by the Red Guards during the Cultural Revolution (Samuels 1989, Xiaodong 2003).

Any new open space design in this period took place for strictly utilitarian purposes. Cranz visited China in the late 70's and described park design in the communist era as having six major goals: 1) to contribute to economic productivity; 2) to provide a place for workers to rest; 3) to raise political consciousness; 4) to popularize science; 5) to show special exhibits, and 6) to beautify China (Cranz 1979).

The Cultural Revolution came to an end in the 1970's, when the central government realized that the economic situation in China had become untenable. Deng Xiaoping, a prominent reformer in the 1960's, was

brought back from exile as a factory laborer and reinstated in government. Deng's policy reforms included the progressive reopening of China to the world.

In the 1980's and 1990's, Chinese traveled and studied abroad, international media was increasingly allowed in China, and the emergence of a new middle class provided a growing market for art and design. New construction exploded, and the work of international architects and designers began to appear in China again (Xue 2005).

3.6 Identity and culture in China

This complex history of foreign influences, local identity, and the assertion of a very ideological notion of a traditional Chinese identity continues to shape Chinese society and culture today. In its most superficial form, it can be seen in public displays like the opening ceremonies of the Beijing Olympic Games. The Chinese authorities put on a Las Vegas-style extravaganza replete with stylized symbols of local and regional cultures, the "traditional" Chinese culture, and China's technical achievements in sending an astronaut into space. In more basic ways, it has influenced the entire experience of social change and modernization since the re-opening of China after the reforms set in motion by Deng Xiaoping.

These different forces and tensions have played a major role in shaping public park design in China in the last twenty years. The ideology of a traditional Chinese identity has played a particularly significant part in open space design because Chinese classical garden design is a vital part of the set of symbols associated with the ideology of Confucian Chinese tradition. China is unusual in the cultural importance accorded to traditional landscape design; few societies have given garden design such a prominent place in their cultural identity. The tradition associated with the scholar gardens Suzhou is as fundamental to the Chinese identity as landscape painting, calligraphy and verse, and traditional music.

3.7 Contemporary landscape architecture trends and design paradigms

This section reviews modern landscape architecture and contemporary design paradigms being used in the west and Japan. It gives an overview of the design language represented in public parks, spatial

forms represented in contemporary landscape architecture; it touches on trends in late 20th century landscape architecture world-wide. This international design vocabulary helps to analyze China's landmark parks and understand the level of international design influence. And it underpins the logic for building the theory for interpreting the spatial forms as part of an emerging hybrid modern genre. Appendix E contains a glossary of terms that have been used internationally in the late 20th century. This design vocabulary is also used in the discussion of the development of China's landmark parks and their hybrid modern spatial forms.

As accepted by landscape historians, the public park emerged in the 19th century in the West as a response to industrialization of cities, and as part of a public hygiene movement (Chadwick 1966). Thompson (1998) gives further detail on the concept for the urban park, coming from European cities universally, and that it was acknowledged as public policy for improving social welfare and moral refinement of 19th century citizens.

Writers and landscape historians (Olin 1988; Baljon 2002; Treib 1995) have identified four distinctive styles of designed landscapes that evolved during the 20th century:

- classical
- naturalistic
- modern
- post-modern

The "classical" designed landscape is defined as an outdoor landscape that has been designed in a formal manner. It is usually characterized as "ordered" and symmetrical (Olin 1998; Treib 1995). The landscape design form and style originates in the Renaissance gardens of Italy and France, and its design ideology was carried through to the Beaux Arts tradition commonly taught at many western universities until World War II (Corner 1991; Treib 1995).

The form and style of the "naturalistic" designed landscape comes from the picturesque park movement that started in 18th century England as private residential estates or royal parks (Chadwick 1966; Hunt 2002). The pastoral style of this particular designed landscape was considered

asymmetrical, paradise-like, representing nature, etc. Public parks from the parks movement of the 18th and 19th centuries were representative of this style. These were also considered some of the first designed landscapes created for public use and passive recreation (Cranz 1982).

Historian and design theorists on "modern" designed landscapes have observed that its appearance was a result of the modern movement that occurred in the arts and architecture (Jencks 1973; Treib 1993). The modern garden was viewed as very different from the naturalistic, or classical styles. Influenced by artists and architects from the modern art movement, landscape architects joined this new paradigm and the form of the modern garden was born in the 1920's and 1930's. As known in United States landscape architecture history, Dan Kiley, Garrett Eckbo, and James Rose were classmates at Harvard University who were frustrated with the Beaux Arts tradition pedagogy of the time. They broke from this tradition and began to work in the so-called modern tradition as espoused by Walter Gropius. The set of essays in Treib's edited book on modern landscape architecture (1993) provide close examination of the landing of modernist notions of landscape architecture in the western world and its rise in post-World War II.

The post-Modern designed landscape first appeared in Bernard Tschumi's winning competition entry for Parc de La Villette in Paris, France circa 1980's. Tschumi (1987) describes the concept of this post-modern park, as using a deconstructivist approach that defied all previous notions of conventional public park design, 'passive recreation and places that were designed as antidotes to city life'. His park concept treated the space as an abstract canvas upon which he would insert three independent layers consisting of points, lines, and planes, that had no association or relationship with any park function. Design critics and landscape historians have contested Tschumi's premise that his concept was based on studies of conventional park design (Meyer 1991; Baljon 1992).

To add to this discussion of forms, I would argue that the ecological paradigm (Cranz 2003) practiced and demonstrated in projects in the last ten to fifteen years has created a genre that I would call "constructed nature"

and Geuze (2010) would deem "second nature". Yeang (2008) and Berger (2008) base their ecological design strategies on the level of disturbance to the site's natural ecosystem before efforts to restore, reclaim, or re-construct memory of that particular lost ecology.

However, much of the current work in professional trade magazines and award-winning work presents constructed wetlands in a place that had no ecological history of this type of ecosystem. Green roofs and the stormwater treatment train with its bioswales, retention ponds, ex-filtration areas, etc. have been the recent "gold star" for projects that win awards. In the late 1970's at the University of California, Berkeley, and most likely at other western tertiary institutions teaching landscape architecture, the discussion of "daylighting" storm water and its liberation from traditional subterranean drainage conveyance was considered revolutionary. The intended design goal was to restore creek systems, establish greenways along the riparian corridors and create amenity spaces for the surrounding community. It is intriguing to have observed the long gestation for the realization of this type of change in the field of landscape architecture.

Several historians (Meyer 2002; Treib 1995) and landscape theorists (Waldheim 2006; Corner 2006) have noted that many landscape architects utilized creative approaches to park design by the late 20th century and the dawn of the 21st century in the west. Aside from ecological design and its various scientific techniques, other dimensions have become part of the landscape architecture realm, for example, local culture and historic preservation, everyday landscapes and public space, community design, infrastructure design, and urban agriculture or productive landscapes. See Appendix E for a glossary of contemporary design vocabulary, which by no means is complete.

Most contemporary work lies in the realm of the re-use and reclamation of Brownfield sites, as well as grayfield sites. The latter type of site refers to suburban residential communities and their related commercial development that emerged in the west post World War II. Other trends involve the updating of existing public parks at various scales, e.g. children's parks, city parks, neighborhood parks. The design trends and accepted

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suppress civil disorder and/or rebellions, as well as resist intrusions by foreign powers. During this time the Qing sent students to the United States c. 1872-81 and Europe c. 1875-92 to learn engineering, science and mathematics.

[8]*Ti* translated into English means essence or substance and *yong* means function. It was short for *zhong xue wei ti, xi xue wei yong*, a conceptual framework that developed during the Self-Strengthening (ziqiang) movement as a way to deal with the "barbarians" from Europe.

[9]The Boxer Rebellion was a short lived anti-western rebellion led by the Qing Empress Dowager Cixi who declared war on the foreign powers residing in Beijing (Spence 1991).

[10]The Green Gang was a so-called secret society, or organized crime organization in Shanghai during the Republican era. Martin (1996) examined their political and commercial role in urban society and their relationships with government officials.

[11]Southeast University, Nanjing, formerly Central Normal University was the second school of architecture to be established in China. It is currently one of the so-called top four schools of architecture with the other three based in: Tshinghua, Tongji and Tianjin Universities. (W Dong 2009, pers. comm. Nov 22)

[12]Based on Shi's account, three personal visits to Zhongshan Park, and interview with Prof. Sun on June 22, 2008, I was able to verify that the park has a long history. It was the location of temple grounds and altar space for sacrifices during the Liao (907-1125 CE), Jin dynasties (1115-1234 CE), Ming and Qing dynasties. The ancient cypress trees are believed to be from the Liao and Jin period.

[13]Nanjing, capital of Jiangsu province, was formerly the capital city for the Republican era and was known as one of the so-called four ancient capitals. The other three ancient capitals are: Beijing, Luoyang and Xian, formerly known as Chang'an.

[14]The Communists have evolved to be now known as the CCP or Chinese Communist Party.

[15]Peking Agricultural University was established in 1949 through the merging of three colleges of agriculture at Peking, Tsinghua and North China universities (Lin 2005).

[16]West Lake was originally constructed as an artificial lake during the Tang Dynasty circa 8th century A.D. It evolved into a naturalized landscape scenic park that has been replicated throughout China (Wang 1999).

[17]It is important to note that Prof. Sun was Yu Kongjian's professor when he attended Beijing Forestry University. Prof. Sun was China's leading educator in the 1980's who attended a conference hosted by Harvard and organized by Prof. Carl Steinitz in 1984.

[18]Qing dynasty emperor Qianlong frequented West Lake wrote poetry for each of the ten scenes from the Song Dynasty; his work was engraved on stone stelae and remain as cultural and historic markers.

[19]Lawn areas in the park are currently inaccessible to visitors. These areas in this park are screened off by rope fences.

[20]Liang Sichang, father of modern architecture, was publicly mocked and harassed. His interests in ancient or imperial architecture was seen as one of the "Four Olds" or "Four Old Things"(Xing 2002).

Chapter Four

Open Space Design in China: History and Legacy of the Chinese Picturesque

'The wise find pleasure in water; the virtuous find pleasure in hills.'

Confucius Analects

'Ideas of the garden as a microcosm and as the haunt of Immortals go some way towards elucidating the magical naturalism of gardens whose appeal, aided by myth and history, is not only to the senses but to the mind.'

Keswick (1988, p 23)

The history of open space design[1] in China is important to this research for two reasons. First, it is necessary in order to understand the degree to which the contemporary landmark parks represent a departure from previous work or a continuation of established traditions. Second, one of the specific forms of Chinese open space design, the "scholar garden," has served as a source of some of the key elements of a design language that has become part of the symbolic Chinese national identity.

The following brief historical review covers the major forms of landscape design that have emerged in China over the last two thousand years. The focus of this chapter is the inherited form and symbolism of the classical or scholar garden, but it is important to understand both the precedents of the garden design tradition and the way it has evolved over time. It also is important to "locate" it within the larger Chinese cultural context. Garden design has a distinctive place in China; it is one of the traditional Chinese arts during imperial China. Like landscape painting and calligraphy, scholar garden design continues to be seen as one of the vessels of Confucian Chinese identity (X Sun 2008, pers. comm., 18 June). References to the garden design tradition remain a means of marking the Chinese character of a designed landscape.

4.1 China's classical open space typology

China has a history of open space design that stretches back more than 2000 years to the 11th century BCE, nearly a thousand years before the unification of the country in the Qin Dynasty[2]. Historians identify three general types of enclosed outdoor spaces that were created in China during the period from about 255 BCE to 1911 CE (from the Qin to Qing dynasties): the imperial park, *huang jia yuanlin* 皇家 园林, the temple garden, *si yuan*

yuanlin, 寺院 园林, and the residential garden, *si jia yua lin*, 私家 园林. All three types still are evident in China today. A fourth type – the imperial hunting grounds, *ling you* 灵囿, (unenclosed area outside the walled imperial city) – has ceased to exist and can be observed only in painting and literature (Clunas 1997; Keswick 1978; Feng 1992).

The imperial court created two types of green open spaces: the outdoor spaces in and around the emperor's palace, and scenic parks, *feng jing qu*, 风景区. Examples of imperial parks in and around the emperor's residences include the garden spaces within Beijing's Imperial palace complex of the Forbidden City, *Zijincheng* 紫禁城, and surrounding parks, Beihai (northern sea) *Beihai Gongyuan* 北海公园, and Jingshan (prospect hill) *jingshan* 景山, parks within the Imperial City; the Garden of Perfect Brightness, *Yuanming Yuan*, 圆明园, c. 1709, partially in ruins; and Summer Palace Garden of Nurtured Harmony, *Yihe Yuan*, 颐和园 c 1153, both northwest of the Forbidden City, and the Imperial Summer Villa, *Bishu Shanzhuang*, 避暑山庄, c. 1703) located in Chengde 250 km northeast of Beijing. The Imperial Summer Palace; and Summer Villa in Chengde were large scale pleasure grounds where Emperors and their entourages resided during summer vacations.

The Qing Emperor held court at Chengde during the summer months to escape the heat in Beijing (Keswick 1978; Johnston 1991). These imperial outdoor spaces were large scale recreational areas with artificial lakes, islands and mountains. These areas typically were enclosed by defensible walls (Keswick 1978; Graham 1938; Siren 1949; Valder 2002). See Fig. 4.1 below from site a visit to Chengde Summer Villa in 2008.

The scenic parks *feng jing qu*, 风景区, were natural areas that were chosen for their visual and cultural value. The parks were natural conservation areas protected by the Emperor. Yellow Mountain Scenic Area, *huangshan fengjing mingshenqu mingshengshenqu*, 黄山 风景 名胜区, in Anhui, 安徽, province is an example of this type of park. It was protected by Emperor Quinzong during his reign in the Song Dynasty from about 1125 CE (Keswick 1978; Valder 2002). Yellow Mountain and its surrounding natural scenery were a source of inspiration for classical artists and poets and the

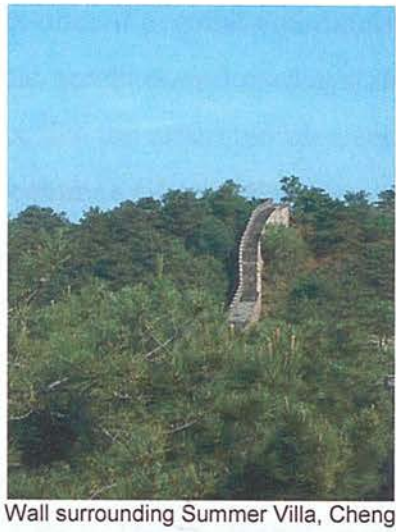

Fig. 4.1 Wall surrounding Summer Villa, Chengde 2008

subject of many works of art. The Yellow Mountain area is believed to be the first known natural and cultural area designated for conservation purposes (Steinitz 2008). The closest equivalent park type outside China probably would be the natural or wilderness parks in the US or UK National Park systems. Yellow Mountain Scenic area and several of the former Imperial Parks have become designated as major sites of historic, cultural and natural significance in China and registered on UNESCO's list of World Heritage sites.

Temple or religious gardens, *si yuan yuanlin*, 寺院园林, existed in traditional China among the various religions and sects of Buddhism, Taoism and other local religions. They generally followed the traditional courtyard architectural lay-out called for in a pre-Qin classical text that covered city theory called the Rites of Zhou[3], *Zhouli*, 周禮/周礼 (Wright 1977, p46). These outdoor landscapes were part of temple complexes rather than formal pleasure or recreational grounds. They were treated as functional spaces where monks lived and conducted religious activities (Graham 1938; Keswick 1978; Valder 2002; Feng 1992).

As Chinese society evolved through the long imperial era, the Buddhist and Taoist temple grounds came to function as community public space and social centers as well as religious centers. In addition to acting as circulation space and destinations for the daily religious and residential activities of the monks, these grounds also served as a location for temple fairs. These fairs were held periodically as part of religious celebrations in

urban areas. The temple fairs offered popular entertainment and commercial activities including magicians, acrobats, and market stalls (Zhao 2002; Wang 1999). Temples in rural areas, like the urban temples, served places for popular entertainment and commercial activities, especially during periodic religious festivals (Zhao 2002). In rural China, this usually occurred as villages celebrated local deities or territorial gods according to agricultural timetable, particularly during harvest and planting seasons.

The third type of private residential garden involves two design forms that occurred in imperial times: the residential courtyard *sen lin* 森林 , and the private garden *sijia yuanlín* 私家园林. The residential courtyard is the common outdoor space within a walled family compound[4]. This residential courtyard dwelling is known in Chinese as *siheyuan*, 四合院, translated as "four-sided enclosed courtyard," and the courtyard space is known in Chinese as *tingyuan*, 庭院. The dwelling complex typically had a north-south orientation and was formed by inward facing buildings on four sides around a common courtyard (Knapp 1994). The north-south orientation is based on the cosmology of the city laid out in the Confucian classical text, *Zhouli*, 周禮/周礼.

The second general residential design form of the imperial era is the private residential garden, *si jia yuanlin* 私家园林. See Appendix F for a glossary of terms for Chinese open space design and Appendix H for Chinese traditional garden terminology for scenery manipulations. Scholar-officials[4], *wenren*, 文人, or literati, who were the elite class of Chinese imperial society, developed their personal private gardens into an art form. These became known as traditional Scholar Gardens, or Gardens of the Literati, *wenren yuanlin*, 文人园.

4.2 Scholar garden design tradition

The scholar officials prized their literary and artistic accomplishments (Chu 1957; Merson 1990). When scholar-officials retired from the official court (voluntarily or involuntarily) they often spent their time creating private residential gardens. In fact, garden historians (Feng 1992; Kewsick 1978) consider these design endeavors as amateur; none of the scholar-officials had formal training in horticulture or garden design.

The scholar-officials strived to make these gardens emblems of the

literary tradition and showcases for their personal cultural accomplishments (Keswick 1978; Feng 1992; Liu 2005). These scholar gardens have become the archetype Chinese garden exported throughout the world today. For example, traditional scholar gardens have been built in Sydney, Australia, at the Metropolitan Museum of Art in New York, and recently at the Huntington Gardens in Pasadena, California. The garden in Pasadena was designed and built by the Suzhou Garden Design Institute from China.

The scholar garden has not only become the archetype of a Chinese garden for the rest of the world, it also has a very special place in Chinese culture. Some of the conventions of the Chinese gardens of the literati have come to be viewed as the essence of Chinese landscape design, a symbol for "Chineseness" to much of the Chinese public (Z Bao 2009, pers. comm., 30 April). This extraordinary symbolic significance has helped to give garden design a great deal of influence in open space design in contemporary China. The design principles and spatial form are the source of China's most enduring garden design language and vocabulary. An understanding of this garden form is critical to interpreting contemporary practices of landscape architecture in China.

The consensus among historians is that the private scholar garden, which is now also known as the Chinese Classical Garden or traditional Chinese garden, first appeared during the Song period between 960 and 1279 CE (Johnston 1991; Feng 1992; Keswick 1978; Graham 1938). The Song period was the era when cities first became important in China, in part due to the silk trade. It also was the period when the arts flourished under the influence of an imperial government largely populated by scholar-officials (Clunas 1997; Keswick 1978; Feng 1992; Bing 2008).

The area south of the Yangtze River in the Jiangsu and Zheijiang provinces that includes Suzhou, Yangzhou, Wuxi, and Hangzhou was historically known as the Jiangnan[5] region It evolved as a major center of classical gardens in the period from the middle of the Ming Dynasty in the 1500's to the middle of the Qing Dynasty circa 1750. Hundreds of Scholar gardens existed in Suzhou, which was then known as *Pingjiang* (Keswick 1986; Johnson 1991; Graham 1939; Valder 2002). Valder notes that the

prosperity of the late Ming created 'an unprecedented mania for building gardens among the retired officials, merchants and gentry' (Valder 2002, p 244). Retired government officials designed the gardens as contemplative places to continue pursuit of the classical arts, *si yi*, 四藝, music, *qin* 琴, Chinese chess, *qi*, 棋, calligraphy, *shu*,書, and painting, *hua*, 畫.

The gardens of the literati were an extension of the classical arts, particularly poetry and painting. The representation of natural harmony in classical painting helped to shape the use of natural elements in classical park design. Some scholars have argued that ancient Chinese texts also show a strong relationship between garden design and poetry, with garden scenes designed to represent specific verses and gardens also sometimes inspiring poems (Feng 1992; Liu 2005). Historians continue to debate whether gardens influenced poetry or poetic traditions helped to define garden design, but the two clearly evolved together with garden design exerting an important influence on classical arts and literature in the process.

In practice, all of the Chinese classical arts were deeply interconnected, including garden design. Historians have found evidence in ancient literature and paintings of pavilions and places dedicated to painting, poetry and the composition of music (Feng 1992). The depiction of the garden was an important cultural product, an elite classical art form created by and for literati, scholar-officials of the imperial court.

4.3 Scholar garden design + symbolism

The design of scholar gardens and the associated symbolism are complex. They embody many different aspects of Chinese culture including myth and folklore, cosmology and the natural realm, philosophy, and various religious beliefs. China's Classical garden design can be likened to Byzantine or Romanesque religious painting in Europe in this regard; it is impossible to understand this spatial form without a grasp of its iconography. The cosmological symbolism incorporated into Chinese classical design theory gives meaning to the physical design and elements of the garden. I will try to summarize key elements of this tradition in order to provide a basis for understanding the evolution of classical garden design and the way certain elements have been taken from context to form more a

contemporary design vocabulary used to symbolize Chinese identity.

The scholar garden or traditional landscape garden design incorporated the *"shan shui"* 山水 or "mountain-water" aesthetic represented in Chinese classical landscape painting. This is believed to be based on early folklore and creationist mythology where mountains and water, or the "mountainous island in the sea" were idyllic places where deities lived (Keswick 1986; Feng 1992).

Taoist[6] *yin – yang* 阴阳 dualist principles of harmony and unity with nature also informed garden design. *Yin,* 阴, and *yang,* 阳, are complementary energies symbolized as feminine and masculine principles. Still water represented *yin* (negative or passive), the feminine symbol that stands for darkness and mystery. The *yin* was intended to induce tranquility. Mountains represented *yang* (positive or active), the masculine symbol and stimulating force.[7] See Fig. 4.2. When properly perceived and controlled, the juxtaposition of these two principles keeps all phenomena in smooth oscillating motion or balance. Many of these Taoist concepts were incorporated into the Confucian classical texts (Wright 1977).

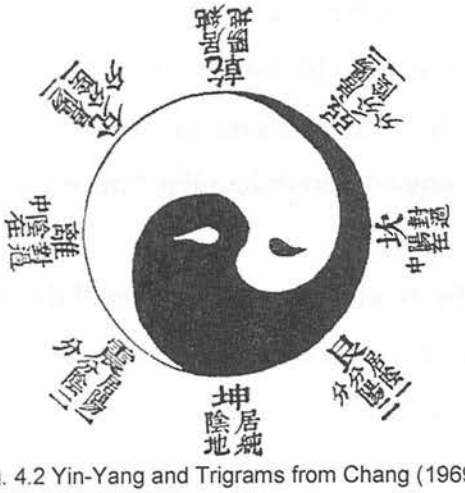

Fig. 4.2 Yin-Yang and Trigrams from Chang (1969)

Taoist *yin - yang* dualism and its notions of harmony between man and nature were informed by early historical ideals that included the utopian "peach blossom spring", *tao hua yuan* 桃花源, and "world in a pot", *huzhong tiandi* 壶中天地 metaphors. Feng (1992, p63) describes the peach blossom spring as a merging of two mythologies of the so-called Immortals (deities) that occurred during a period of social change between the Qin and later Jin dynasty.

The first emperor, *Qin Shihuang*, built the imperial hunting garden Shan-ling in approximately 221 BCE. It included a lake with three islands where the Immortals symbolically lived (Feng 1992; Keswick 1978). The emperor established the traditional Chinese celestial concept that the three islands represent Japan, where he imagined the immortals to live (Feng 1992). During the later Jin dynasty (265 – 420 AD), cultural changes by the imperial court transformed the idea of a celestial fantasy paradise to a humanistic belief of worldly paradise that came to be known as the Peach Blossom Spring – the Chinese equivalent of the European utopia: Arcadia. The design prototype of the lake with three islands continued as a standard garden pattern, while the ideal of the Peach Blossom Spring evolved as a paradise that could be represented and experienced in a physical place (Feng 1992; Liu 2005).

The "world in a pot" metaphor represents the world in an enclosed space. It is attributed to China's birthplace in the Yellow River basin. This region includes a deep gorge along the Yellow River and the early Chinese represented the world in the interior of a pot that was surrounded by mountains, or pot walls, on all sides. The mouth of the pot was a mountain passage through which exchanges with the world outside would occur. This ancient geographic setting is believed to have influenced the formation of a culture that preferred enclosure and self-maintenance versus expansionism (Chen 2009).

Both the utopian Peach Blossom Spring and the World in a Pot metaphors were guided by principles of the Five Elements, *wuxing* 五行, (Feng 1992; Chen 2009). The Five Element theory stems from the Yin-yang philosophy. It expands the simple duality of yin-yang to the idea of five essential elements that can be arranged in relationships to achieve harmony: water, wood, fire, earth and metal. The five elements were references to the four cardinal points of the compass with the earth at its center (Feng 1992; Needham 1956). The symbolism of the Five Element theory included the basic elements, symbolic animals, seasons, and colors. See Fig.4.3. An alternative interpretation of the five elements treats them as a cycle that forms a five pointed star. In this formation, the material world is comprised

of the five elements that interact with each other either in a creative or a destructive manner (Feng 1992; Needham 1991). See Fig. 4.4.

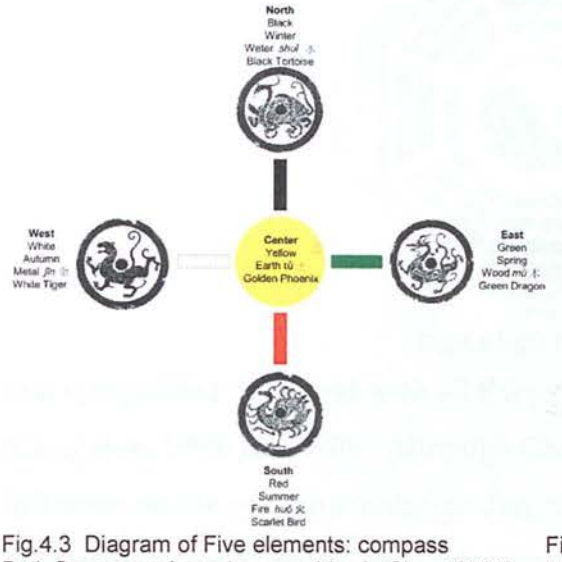

Fig.4.3 Diagram of Five elements: compass
Both figures are based on graphics in Chen (2009)

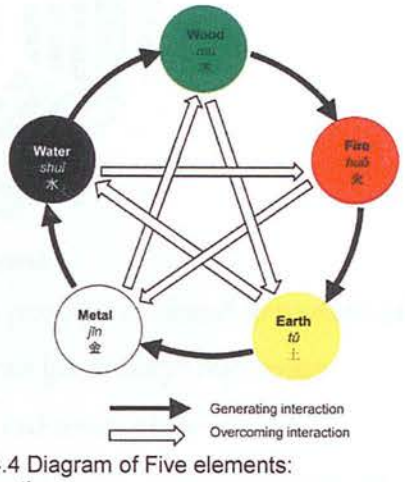

Fig.4.4 Diagram of Five elements: Interactive

The Taoist Five Elements theory was expanded by the Eight Trigrams *ba gua*, 八卦, theory. The eight trigrams (See Fig. 4.5) are meant to represent the Taoist fundamentals of life's realities: heaven, marsh or wetland, earth, fire, wind, thunder, mountain and water. These are also cosmological tools used in *feng-shui* 风水 (wind-water) practice (Fairbank 1957). Feng-shui stems from Taoist theories of *yin-yang*, Five Elements and Eight Trigrams. Generally, there are two schools of *feng-shui*, "form" and "compass". In simple terms, the *feng-shui* form school interprets the relationship between landforms and their inhabitants to find *qi*[8], 气, the life force. The compass school uses the Eight Trigrams to analyze *qi* through orientation and astrological changes (March 1968).

In ancient China, *feng-shui* practice was first linked to military defense. For example, buildings or towns were sited with mountains to the north to stop invaders and divert the cold winter wind. These key traditional influences shaped historical Chinese garden design and continue to have broad influence on open space design in China today (Jin 1998; Chen 2007).

In the Taoist view, harmony and balance were essential to sustain the "life force", *qi*, in everyday life. This ultimately was founded in man's balanced relationship to nature. Scholar-officials created garden designs based on the metaphysical principle of capturing *qi*, i.e., creating a harmony

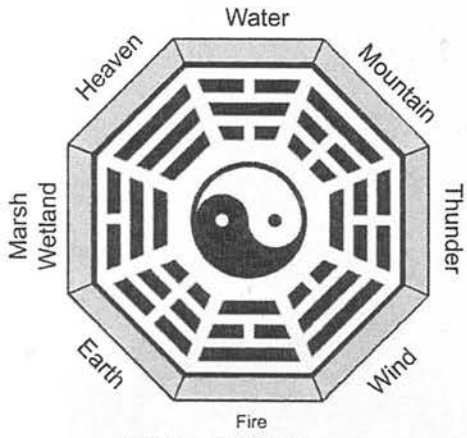

Fig.4.4 Eight Trigrams

that symbolized the world with all things in proper relationship to each other (Congzhou 1985; Jin 1998). Although Chinese geomancy[9] had some influence on the private scholar garden, the influence of the Taoist interpretation of harmony and nature was stronger in the private scholar gardens (Wright 1977; Johnston 1991).

Philosophy and symbolism were fundamental to the gardens designed by the retired scholar-officials. This elite class perceived man as an integral component of a large cosmos dominated by nature. Man can find contentment in life only by adjusting to his place in the greater natural world. Murphey (1967) stated that nature and land both materially and symbolically were the source of all value and all virtue. Scholars saw man in a subordinate relationship to the natural world (Hui 2002; Jin 2002; Chen 1985). This also can be seen in landscape paintings from the Tang and Song eras. In Fig. 4.6, Li Cheng's early Song painting depicts architecture as subservient to the mountain scenery. This is a sharp contrast to the European Renaissance garden where symmetrical geometric design reflected man's control over nature (Cosgrove 1992; Pregill 1992).

The gardens originally functioned as private places for retired officials to spend their leisure time pursuing the classical arts, and early gardens were designed by the scholar-officials. During the later years of the Qing empire, successful merchants sometimes hired professional garden designers to create classical gardens for them. These were known as a merchant gardens, *shang ren yuanlin*, 商人园林. By that time a manual for garden design written by Ming dynasty gardener Ji Cheng (1631), was being used as a reference[10]

Fig. 4.6 Early Song painting by Li Ching c. 960,
A solitary temple and clearing peaks (Barnhardt 1997)

for garden designers who were commissioned to build merchant gardens.

The design approach originally was based on *yi jing*[11]意境, a Taoist metaphysical concept that sought to stimulate the garden experience of the visitor or owner through the mingling of sensory experience, ideas, thoughts and emotions with objective life and garden scenery (Feng 1992; Hui 2002). This was an aesthetic approach used in poetry and literature where the poet or designer would manipulate the classical garden scene, *jing se*, 景色, to produce the desired experience. Garden meaning and *yi jing* changed and evolved over time, but it always retained the basic elements of the Taoist harmony of man with nature (Chen 2007; Hui 2002; Feng 1992).

Jin (1992) and Hui (2002) have detailed the importance of the scholar garden's meaning, *yi jing*, or emotional essence, and how it changed over time. In the Tang period, the scholar garden was designed to create poetic impact. This changed during the Song dynasty, and the garden was designed by Neo-Confucian scholars as the rational representation of universal order. During the Ming dynasty, garden design peaked and its

meaning became the dwelling place of the heart and mind. As gardens for the merchant class became more common in the late Qing period, the garden existed primarily for visual entertainment. The late Qing garden was a substantial simplification of earlier approaches.

In its most complex version, the garden had been intended to be an experience that was sensual, philosophical, and intellectual. Jin states 'the experience of the garden went beyond the physical boundary of the garden into a world of imagination and allusion' (Jin 1992, p. 348). A temporal dimension that involved the passage of time and the experience of the four seasons were important elements of the sensual experience created by garden designs. Plants were carefully selected to display seasonality as well as to enhance the auditory and olfactory senses. The Chinese tradition of moon-gazing also became a key element portrayed in garden design. In Hui's (2002, p293) words, 'the obsession with moonlight was widespread in Chinese gardens'.

As the garden[12]evolved into a simpler version during the decline of the Ming dynasty, its meaning shifted from an existential experience to a visual experience of gardens (Jin 1998; Hui 2002). However, the importance of this type of visual experience and symbolism from the *shan-shui* tradition continued through the Qing dynasty and into the twentieth century.

4.4 Chinese Picturesque Design Language

Garden historians have identified a number of key design characteristics and principles for the formal expression of this distinctive design style. These elements form the fundamental structure or garden design order as they are detailed in the classical text by Ji Cheng (1632). Historians have argued for two general garden types of scholar gardens; both based on visualization and movement (Chen 1985; Keswick 1986; Johnston 1991; Jin 1998). Chen (1985, p.41) describes one type as 'in-position viewing' and the other 'in-motion viewing'. Johnston (1991, p. 75) describes these gardens as 'those in which the garden is viewed from certain fixed positions and those where dominant impressions are gained while one is walking through the garden'. These help to define the design genre I call, the Chinese Picturesque.

The first garden form is based on the viewer's position at any location within the garden and is designed for passive experience. The second type is based on the viewer's pedestrian movement through the garden and is designed for more active experience. Examples of these garden types are the smaller scale Master of the Nets Garden, *Wangshi Yuan*, 网师园, and large scale Humble Administrator's Garden, *Zhuozheng Yuan*, 拙政园; (Chen 1985; Johnston 1991). Although the design of Classical gardens was never meant to be made formulaic (Jencks 1976), researchers generally accept a few general principles that structure garden design: the distinctive ways the garden deals with objects, space, and pedestrian movement (Johnston 1991; Keswick 1976; Jin 1998; Hui 2002; Chen 1985).

The primary design elements or design vocabulary employed in Chinese Picturesque gardens included water, rockery, plants and architecture. These were linked by a pedestrian path system that would "twist and turn" (Chen 1985). Residential buildings and related rooms were incorporated into the garden design, and the architecture was designed to be an integral part of the garden scenery. Certain key elements of basic scholar garden architecture[13] that were characteristic of the style are currently found in heritage gardens as well. These include the hall, *tang*, 堂, moongate, *yuegongmen*, 月拱门, pavilion, *ting*, 亭, covered walkway, *lang*,廊, waterside pavilion, *xie*, 榭, and landboat, *fang*,舫, (Johnston 1991; Liu 2005).

Rockery and stone also were critical design elements, symbolic of mountains and other natural elements. These were crafted to form artificial mountains[14], *jia shan*,假山, and also arranged as focal points in the garden. Among Chinese garden historians rock-piling, *die shi*, 叠石, or creating artificial mountains *jia shan*, 假山, has been viewed as one of the most important design principles (Liu 2005).

The use of water was central to the overall garden design. As the opposite of mountain, water was fundamental to the mountain-water (*shan-shui*) aesthetic. It provided desired reflections for moonlight gazing, and helped to create the illusion that small scale gardens were larger. In both the "in-position" and "in-motion" viewing garden, water is the primary organizing feature, important scene[15] and major visual focal point (Chen

1985; Liu 2005).

Plants were a critical element for defining garden scenes. Plants were used to frame the view, enhance the view, as focal points, and for signaling seasonal changes. Plants were used individually rather than in masses and were selected and arranged to enhance the senses. Plant selection and placement took into account auditory and olfactory experiences of the garden as well as visual experience. For example, ancient Chinese literature often describes sounds like the wind rustling through the leaves of banana trees and the fragrance of the plants in the garden (Chen 1985; Keswick 1978; Hui 2003; Jin 1998). The full range of plant types were utilized in gardens: fragrant flowers, fruit, evergreen and deciduous trees, climbing plants, bamboo, herbs and water-based plants.

Individual plant species carried important symbolism. They were used to create an imaginary natural world first and foremost. Individual plants also were used as symbols[16] in poetry, literature and garden design to reflect a scholar's life. For example, bamboo represented strength of character and resilience and pine trees represented wisdom. Buildings in gardens typically were named after plants (Liu 2005).

The treatment or structuring of "space" in gardens involved careful composition of the scene, *jing se*, in gardens. Space and visual perspective for the garden scenery could be perceived as large and small through carefully articulated visual devices that manipulated the user's experience. Jin describes a number of important painterly aspects of the garden design including the use of visualization and spatial themes as principles in structuring and controlling the scene. The technique of "borrowing scenery", *jiejing*, 借景, may have been the most important visual device used when garden design was at its peak. It served to expand the perception of space through scene manipulation (Jin 1992; Hui 2002) See Appendix H for a list of the various types of scene, *jing*, devices.

The set of scenes represented in a garden was designed from the ground-level pedestrian view rather than a bird's eye or aerial view. Visualization was carefully considered and, as Hui (2002, p. 300) stresses, "this view point was constructed as if looking at a painting." As noted

above, the series of scenes within a garden also was linked to poetry. The debate about whether a poem informed the scenes of a particular garden or a specific poem was written about a garden after it was designed remains unresolved today. Regardless of which came first, the traditional garden is composed of a series of scenes with each scene assigned a verse of poetry. At least eight to ten of these garden scenes were included in a garden composition; and these garden scenes, normally, were revealed to the visitor or owner as he or she experienced the garden.

Movement was carefully structured by combining the pedestrian path circulation system[17] with garden scenes that divided the garden asymmetrically. This movement system utilized a combination of "naturalistic" or non-linear paths integrated with linear paths. The straight or linear path was associated with bridges, covered walkways, gates, doorways, and corridors. The curved path was designed to create links between the various garden scenes. Chen (1985) points out that the experience of the garden is three dimensional and notes the importance of using curving paths in a manner complementary to straight ones. It serves to surround the visitor with pleasant scenery and make the route seem longer and more interesting. The use of curved pedestrian paths that "twist and turn" allowed for the garden to be revealed from scene to scene. Drawing out the pedestrian experience in this way provided the illusion of a larger garden and helped create a miniaturized natural world.

In addition to the horizontal alignment of the paths, designers introduced elevation changes. Some gardens contain a covered corridor along the lake's edge with its pathway vertically aligned in a wavelike pattern to create the feeling of water movement. Ascending paths may meander through artificial mountains and lead to a pavilion designed to overlook the garden. This can create the feeling of the solitude of an imaginary mountain or the contemplation believed to occur at the end of a pilgrimage.

Liu (1993) notes the device[18] of "contrast and foil" as another important structuring principle for the design of scholar gardens. It captures the spirit of yin-yang dualism. Liu (1993, p16) notes the importance of

contrast in organizing the lay-out of scenes, "openness and brightness" versus "tortuousness and gloom." The use of foils creates a sense of visual hierarchy within the scene. This device is used to arrange the "scenic objects" so that major scenic objects could be distinguished from minor scenic objects. In a way, he describes a type of visual trickery that might involve the insertion of a proportionately small object within a scene to make the spatial experience appear larger than it is.

Pedestrian paths were intimate in scale and used various indigenous stone and brick materials. Paving patterns were designed according to the movement intended by the garden designer. Stone aggregate mosaic patterns[19] were used to mark focal points in the garden, changes in the garden, and emphasize scenes. Bridges added to the complexity of the garden experience. They linked artificial islands and created places for day dreaming, viewing the waterscape, and experiencing the surrounding scenery.

Design vocabulary	**Symbolism**
rockery	mountains
water	lake
plants	seasons, folklore and mythology, attributes of a scholar's life (longevity, resilience, etc)
islands	folklore and mythology, fairyland for the immortals
architecture	temple or boat

Design Grammar

Scene composition and asymmetrical design
Scenery manipulation
Contrast and foil
Topography and elevation change
Sensory experience
Temporality
Path system: twisting and turning, links the scenes

Design paradigm

Yi jing 意境 An approach used in the classical arts that deals with harmony and the Taoist-based notion of essence and includes yin-yang dualism principles

Fig. 4.5 Chinese Picturesque design language

In summary, the Chinese classical gardens of the literati emulated the mountain-water aesthetic employed in Chinese classical painting and poetry. It was a cultural product of the Imperial elite and its meaning was originally imbedded in the interpretation of nature as a dominant force that man had to adjust to. In the garden's formal design expression it was a series of manipulated scenes of a poetic, romantic and imaginary nature. Keswick refers to this as "magical naturalism" (Keswick 1988 p 23). This stylistic

development is similar in some ways to the "Picturesque"[20] style of the English estate garden. The two cultural perspectives, garden design forms and belief systems regarding nature are different, but the naturalistic expressions for both are pictorial. For purposes of this research, I refer to this classical garden style as Chinese Picturesque. Fig. 4.5 summarizes the Chinese Picturesque design language. As stated earlier, it has evolved to become the Chinese garden archetype exported worldwide.

The design elements or design vocabulary used in the classical garden consisted of water, rockery, plants, architecture, and a path system. The grammar for the classical garden involved a variety of ways of manipulating garden scenes, expanding perception of space, dividing the garden space in asymmetrical forms, and creating places or observation points (Liu 1993) for contemplation, gathering, making music, painting and writing poetry. Taken together, this design vocabulary and grammar make up the Chinese Picturesque design language.

Several scholar gardens in Suzhou have been designated as World Heritage Sites by UNESCO. As observed in visits to south China between 2006 and 2009, many of the historic Chinese Picturesque gardens are part of restoration and cultural preservation efforts currently being undertaken by the PRC government. The Chinese Picturesque genre continues to have an impact on landscape design in China today, and it has become a source of contention for the younger generation of contemporary landscape architects (K Yu, pers. comm., 4 Sept 2006)

The symbolism and conventions of the Chinese Picturesque style are commonly used to create a distinctively "Chinese" element in contemporary designs in China. In some cases, neither the sites nor the designs have any concrete link to the Jiangnan tradition. The language of Chinese Picturesque genre has been removed from its physical and historical context, but it retains its meaning as a key symbol of the Confucian culture that continues to represent an abstract "Chinese" identity to the people of China. The melding of these elements with the influence of recent international trends in design and a focus on local site identity has helped to define the design approach for China's contemporary landmark parks in secondary cities.

Chapter 4 footnotes

[1]Open space design in this research is defined as an outdoor landscape that is open to the sky. This type of outdoor space relates to China's human settlement patterns that include public and private outdoor space that are used for social, religious, functional, leisure time and recreational purposes. I use open space design or landscape design for China instead of landscape architecture because it is a relatively new profession and term. The idea of public space or civic space as known by westerners did not emerge until the early 20th century.

[2]Feng traced the first recorded royal place for recreational and hunting activities known as Lingyou, to the first ruler of the Zhou dynasty, Wen Wang, circa 1000 BCE p.62

[3]The Rites of Zhou, *zhouli* 禮, is known to be one of the ancient texts that included Chinese cosmology and the lay-out of temples and the city. It was an ancient text that included a discussion on physically laying out a city (Wright 1977).

[4]Scholars-officials were elite members of the imperial court who trained in the Confucian classics. According to Merson (1990, p86), to be designated a scholar-official required a rigorous civil service examination. Successfully passing three levels of examinations, local, provincial and national, was required to gain the top level title, *jinshi.*

[5]Jiangnan, *Jiāng nán* 江南, translates to mean the geographical area south of the Yangtze River. It is known historically as the most cultured and prosperous region of China from approximately 11th century to the mid-19th century. The region changed with a combination of the Opium Wars, Taiping Rebellion and rapid industrialization of Western Europe (Li 2000). The geographic term is derived from *Chang Jiang* (long river) 长江, the classical Chinese name for the Yangtze River. It became to be known as the Yangtze River, *Yangzi Jiang,*扬子, during the Sui Dynasty and was in reference to the area around Yangzhou. Prior to that it was known as Jiang, *Jiāng,* 江 the general term for river; and it had another name, Da Jang, *Dà Jiāng* (Great river)大江 (Pomeranz 2000). The Yangtze River is the longest river in China and the third longest in the world.

[6]Taoism or Daoism has been studied widely by both Chinese and western scholars of religion and philosophy. It is known to be one of the two great belief systems of China, the other being Confucianism. Taoism, unlike Confucianism, has a long history of mysticism, folk magic, cosmology, etc. It is widely accepted by historians of Chinese philosophers that six classical schools exist. Fung (1983) and Fairbank (1957) give a thorough reading of the six schools, Confucian, Mohist, Yin-yang, Legalist, Daoist and School of Names. What is most critical about Taoism or Daoism in China is its significant link with nature. The metaphysical idea of man in harmony with nature or the cosmos is one of the most important Taoist principles that was embraced by the retired scholar-officials, also amateur garden-makers (Chen 1985; Jin 1998).

[7]The influence of this dualist idea has been pervasive, even to shaping the notions of "hot" and "cold" in Chinese cuisine and medicine. A well designed meal properly balances hot and cold foods to promote health, and many diseases are thought to originate in imbalances of these two principles.

[8]*Qi,* 气 life's force or inherent positive energy, is a cosmological concept that has been used in the lay-out of buildings and cities since China's ancient times (Murphey 1967; Pan 2002). Pan (2002 p257) describes the geomancer's methodology for assessing a building site to achieve the maximum production of qi or the maximum potential of *qi.* The most important element in the final lay-out of a residential complex was the main gate – "goal was for a gate to face a natural source of *qi*, such as a mountain or waterway".

[9]*Feng shui* continues to be practiced in Hong Kong and in some overseas Chinese communities for the siting of buildings. Residential landscape architects in California and New York have been specializing *feng-shui* practice.

[10]Ji Cheng's book originally published during the Ming dynasty circa 1632 was a practical manual of garden design and purportedly the only known book written on this subject. Two architecture-oriented books were written primarily as building regulations: Song era 'State Building Standards', *Yingzao Fashi* 營造法式 by Li Jie c. 1103 and Qing era 'Regulations of Building Construction' *Gong Cheng Zuo Fa Ze Li* 工程做法则例 published during Emperor Yong Zheng's rule of the Qing Dynasty jointly by the Ministry of Works and the Imperial Household Department circa 1730's. During the Yuan period, a craft-oriented book on 'Lu Ban's authentic rules of construction' *Lu Ban yingzao zhengshi*, a Chinese manual for carpentry

was published.

[11]*Yi jing* as translated in the Oxford Chinese-English dictionary means artistic conception. *Yi* translates as idea or meaning; and *Jing* means realm or situation. Chen (2007) describes its meaning via the Tang dynasty poet, Wang Changlin, who proposed a three part theory for the realms: a) objective - those depicting the forms of mountains and water; b) emotional – those expressing the emotion of the author in his description of the scenery; and c) those manifesting the aspiration of the author. Chen (2007) interprets the poet's definition as expressions of the objective world, and subjective world of emotion and thought.

[12]Garden historians (Feng 1992; Chen 2007; Sun 1985) believe that there are roughly four episodes in the development of classical Chinese gardens: 1) appreciation demonstrated for early Han dynasty imperial palace gardens; 2) In the period from 280 to 589 CE garden-making and the classical arts were focused on the representation of nature; 3) garden-making grew to a high art between the Sui and Tang dynasties; and 4) the period of design maturity from the Song to the Qing dynasties.

[13]See Keswick(1978), Johnston(1991), and Liu(1993) for details on building types and forms.

[14]There are at least ten forms of rocks (C K Wong 2006, pers. comm., 12 Sept). See Cheng (1631,1988), Keswick (1986), Johnston (1991), and Liu (1993) for detailed descriptions of stone types, placement, and symbolism.

[15]In my review of several plans of traditional scholar gardens, there appears to be eight to ten scenes. According to an interview on 12 Sept 2006 with Prof. C.K. Wong (interview), nothing has been published on the relationship of the number of scenes to the poetry verses. Wong believes that the eight or ten scenes equated to specific verse of a particular poem; and eight was the common minimum number of scenes found in scholar gardens.

[16]See Valder(1999) for a comprehensive list of plants used in traditional Scholar gardens and their symbolism.

[17]See Liu(1993) and Johnston(1991) for circulation and visual analyses of Chinese gardens.

[18]Liu (1993) describes a typology of contrast and foil: 1) the use of building facades and white walls as foils for flowers, trees, and rocky peaks; 2) locating a pool with a smooth surface against rough steep rocks, part of a rockery arrangements; and 3) the perimeter of the pool should have a low winding horizontal edge, short bridges and open pavilions to increase the depth of field across the water surface, expanding the space.

[19]See Keswick (1986) and Cheng (1632,1988) for a typology of mosaics paving patterns.

[20]See Hunt (2002) for a detailed discussion of the European picturesque tradition.

Chapter Five

Post-Mao (1979- 2000) Cultural and Institutional contexts: trends in the arts, architecture, landscape architecture and education

'The Chinese consciousness of modernity has only recently begun to be transformed from a self-focused to an interactive one.' Gao (1999, p 21)

"So far, we are still somewhere between chaos and celebration, and no further." Liu (2008, p 81)

This chapter examines China's 20th century cultural context as part of the framework to analyze post-Mao and post-Deng urban landmark parks in China. I discuss trends in the arts, architecture and landscape architecture. To help bolster the discourse, I also reviewed institutional systems of education. This review was intended to help inform an understanding of the development of the profession of modern landscape architecture[1].

The early part of the twentieth century was a watershed period for the design of public open space in China. It was during this period that a movement to build public parks appeared and began to influence the development of landscape architecture. The public parks of the twentieth century brought with them a variety of international ideas and design concepts. The twentieth century also was marked by an outpouring of new work in the arts in China, some of it influenced by international trends in art. Twentieth century landscape design in China also shows the influence of international trends in architecture.

The review of local design trends provides a framework that assists in analysis of the recent development of landscape design in China and the new landmark parks. Chapter three discusses international park design vocabulary and contemporary design paradigms and helps to provide a method to analyze the landmark parks. It also gave a summary of design genres and international design trends in landscape architecture. Refer to Appendix E for a glossary of terms related to the design paradigms used in the practice of contemporary landscape architecture. This part of the thesis provides the basis for subsequent discussion of the development of the landmark parks, the field of landscape architecture in China and changes currently taking place in the profession.

Landscape architectural education also plays an important part in this

story. It has been critical for the creation of the new spatial forms and designs represented in the landmark parks. It has been one of the important means by which new ideas are disseminated within the profession. Added to this discussion is review of the development of the profession of landscape architecture in China.

As noted in the introductory chapter, I recognize that the relationship of landscape architectural education to the development of modern landscape architecture in China could be a major study in itself, but the effects of professional education were too important to neglect entirely in the thesis. Understanding "design thinking" by both educators and practitioners also helped to prompt my efforts to explore a theory of hybrid modernization and the hybrid modern form.

As indicated in chapter three, the twentieth-century isolation of China ended with the economic reforms known as the "Four modernizations" initiated by Deng Xiaoping in the late 1970's (Spence 1991; Logan 2002). The social and economic transformation that followed in the 1980's and 1990's is unparalleled in recorded history. In the space of two decades, hundreds of millions of people were lifted out of poverty. China developed a new middle class that now has grown to be the largest market in the world for mobile telephones, automobiles, and most other types of consumer goods.

The reforms were not only changes in the Chinese economy. They brought pervasive change to the entire society. They started with a transformation of rural life that broke up collectives and turned China back into a nation of family farmers[2]. People who previously lived their entire lives without private property or trade moved into a market society where they were free to make choices about many more things. And they began to have enough money to make a few choices. A system of regional enterprises grew out of this base, and China soon had thriving new factories and a growing affluent class. The doors were opened to foreign investment and trade and exports exploded – tying China more and more tightly to the rest of the world.

Simultaneously, new opportunities were provided to people to get information from the outside world, travel and study abroad. These

measures were not originally designed for the purpose of promoting civil liberties, but they inevitably opened China to the rest of the world culturally and socially. This, in turn, created an outpouring of new work in the arts and design.

This renaissance and New Era, *Xin shiqi*, 新世纪 (1979-1989), as it became to be known among Chinese social historians and China scholars, fostered not only cultural liberation and a renewed sense of modernity but also a new nationalism. The economic reforms started by Deng also created the most intense urbanization ever experienced in the world. A general overview of the New Era trends in the arts and architecture will provide insight into the types of international influences that have been had an impact on design in the last thirty years and the socio-cultural context within which the new landmark parks have emerged.

5.1 Trends in the Arts

Art historians (Gao 1998; Wu 1998; Lee 1998) have mapped the post-reform period in two ways. Two major movements in the period after the reforms were identified– the New Enlightenment movement, *xin qi meng yun dong*, and the 1985 movement, *Bawu meishu yundong*, 八五 美术 运动. Secondly, they have broken this post-reform period up into four parts: 1) 1979 – 1984, 2) 1985 – 1989, 3) 1989 – 1994, and 4) 1995 to the current time. Central government policy throughout this time influenced the ups and downs of cultural development and artists' movements.

Cultural trends included "cultural fever", *wenhua re*, 文化热, "searching for cultural roots", *wenhua xungen*, 文化运动, and "cultural reflection", *wenhuan fansi*,文化反思, (Gao 1998; Barme 1999; Dirlik 2002). The period of cultural reflection was marked by nostalgia for China's Mao era (Clarke 2000; Wu 2000). The New Enlightenment movement was essentially a replay of ideology reflected in the New Cultural Enlightenment movement in the Republican era.[3]

Cultural fever, also known as the "Great Cultural Discussion, *wen hua da tao lun*, 文化运动" was the early period of the New Enlightenment Movement that occurred before 1985. During this period, a flood of international

media, translations of western publications, art exhibitions in public places and artists "happenings"[4] created cultural discussions among all strata of urban society (Gao 1998; Zhang 1997; Davis 1995). For many, this was an intense period of cultural reflection that was as transformative as the May Fourth movement.

Artists from this period saw themselves as action-oriented and social pioneers. They believed their works could serve as demonstrations to liberate society to think individually and learn from the West (Gao 1998; Zhang 1997). Cultural historians have likened this early post-Mao period to the Weimar Republic in Germany – a time of political freedom and new cultural creativity (Dirlik 2002; Zhang 1997; Barme 1999). During this period, some of the artists and intellectuals believed that Sun Yat-sen's Republican philosophy of democracy might be revived (Zhang 1997).

By the mid to late 1980's, western-style capitalism and consumerism symbolized by American fast food chains like McDonald's, Pizza Hut, and Kentucky Fried Chicken dominated the everyday environment of urban society. Responding to this onslaught of western foreign influences on Chinese society, the cultural interests shifted and artists, film-makers, writers, and intellectuals began to 'search for cultural roots'. They were 'seeking a meaningful foundation on which a nation survives in the modern world' (Zhang 1997, p. 138). Chinese intellectuals and artists began to revert back to the nationalist ideology of Chinese identity that was part of the May 4th movement.

The 1985 movement followed the 'search for cultural roots.' Like the May fourth movement of the Republican era, the 1985 Movement was an attempt by artists to create a new form of elite culture that would inform and educate the masses. The movement involved social activities such as performances, meetings, lectures, conferences, and many self-organized unofficial exhibitions[5]. The unofficial exhibitions took place in public spaces and were meant to be provocative. The 1985 Movement has been characterized as a time of liberal thought, literary and artistic expression. American artist, Robert Rauschenberg[6] exhibited his work in Beijing; and it was the first time that locally trained Chinese artists had been able to see

western art of that period.

One of China's prominent literary theorists argues that the New Enlightenment movement reflected a naïve belief that capitalism and consumerism could spontaneously bring about democracy (Hui 2003). This belief was stalled by the event that brought the second period of the post-reform era to an end: the Tiananmen Square massacre in 1989.

After the Tiananmen Square Massacre in 1989, many artists and writers went into exile or retreat. Painters began to work in a style that became known as "Cynical realism" *Wanshi xianshi zhuyi*, 玩世现实主义, and "Political Pop", *Zhengzhi bopu yishu*, 政治波普艺术. Chairman Mao and propaganda art emerged as important themes in this work (Gao 1999). Many of these so-called Chinese transnational artists developed their careers in major art centers like New York, London, and Paris. Their work is highly valued by art collectors today.

By the mid-90's, the impact of modernization and rapid urbanization on the environment began to become obvious to the Chinese people. Environmentalism emerged as a new trend in Chinese art. Themes of nostalgia for an earlier China also emerged with the loss of historic buildings in urban centers and the expansion of villages into cities (Gao 1998).

The booming market economy of the last two decades has spawned a new generation of artists. They are products of art academies in China that now have become elite institutions. Some of these young artists were born after the Cultural Revolution and came of age in the post-reform period. Their experience has been entirely in a society of burgeoning affluence and openness. The rapid urbanization of China has become a major theme in their work. Chen's photograph depicted in Fig. 5.1 is an installation of family photographs posted on a courtyard building in a residential area under demolition. It ties the loss of architecture, local history and family heritage that occurred as a result of urbanization.

Their work uses digital media such as film and photography as well as more traditional forms of expression in painting and sculpture. A style called Neo-Pop art has emerged that uses traditional imagery to explore western influences on Chinese society. The work of these artists is done in

Fig. 5.1 Chen's Family Parade, 1994 from New Chinese Art: Inside Out (1998)

styles that are accessible to foreigners and international in their appeal (Pollack 2004). This work has become highly sought by international collectors, and a generation of artists has emerged in China that sees art primarily as a lucrative profession. Ironically, few affluent art collectors in China purchase this work – they generally buy Chinese antiquities or work by prominent foreign artists (J Aranita 2006, pers. comm., 5 July).

5.2 Trends in Architecture

Chinese architects also began to be influenced by international trends in the 1980's, after the reforms took hold (Xiaodong 2000; Xue 2005). The "urban fever" *Du shi re lang*, 都市熱浪, that was happening in China at the same time as the cultural fever movement had a major impact on the field (Yu 2007; Tang 2004; Friedman 2005). Between the late 1980's and 2002, China grew from 324 cities to 668 cities – most with populations in the millions. In 2000, forty percent of China's 1.4 billion population lives in urban areas (Friedman 2005; Sit 1985; Sun 1986).

During this period, highly selected students were sent overseas[7] for architectural education. The Cultural Revolution left many of China's schools outdated, and they lagged far behind the world in technological knowledge. Architectural technologies and materials used internationally had become largely standardized by the 1980's, but the faculties in China had missed this change. Many of the schools of architecture had been closed during the Cultural Revolution, and official support for modernizing architectural education had been limited in the decades before.

Schools of architecture reopened in the 1980's, and their related

University Design Institutes were soon under pressure to meet the demands of the new urban development in China (Xiaodong 2000; Rowe 2002). Architects trained in China were accustomed to utilitarian approaches. When faced with these new demands, they attempted to reproduce the various styles that were current in the 1980's in Europe and North America, or they fell back on Greco-roman neoclassical architecture, a trend from the Republican period (Xue 2005).

Most of the new buildings created in China during the 1980's and 1990's were built by local architects. Government and commercial office buildings from this period were designed in a variety of styles from post-modern to neo-classical (Xiaodong 2000; Xue 2005). Some of these buildings were very poorly executed and construction often was sub-standard (Xiaodong 2000; Xue 2005).

Much of the work done in this period was intended to display the status and importance of local governments or new private enterprises. Xue (2005) reports these ambitions and describes the goals of the politicians as having the 'longest bridge, tallest building, largest convention center' (Xue 2005 p 6). This gave local architects the opportunity to design buildings that moved away from the utilitarian traditions inherited from the era of Mao. Contemporary historians describe the superficiality and vulgarity of the architecture that emerged along the streets of cities across China (Xue 2005; Xiadong 2000; Yu & Padua 2007). At the same time, many buildings with cultural and historic value were lost. A professor from Southeast University's School of Architecture summarized the situation with a saying popular among architectural preservationists: "there is no construction without destruction in China" *bupo bu li,* 不破不立 (D Wei 2009, pers. comm., 22 Nov).

By the year 2000, most major buildings in urban centers were designed by foreign architects who had been selected through design competitions. Government business regulations required foreign architects to collaborate with local Chinese design institutes. Many of the design institutes were affiliates of local universities or urban governments. This provided a mechanism for importation and absorption of new technologies

and ideas (Xiaodong 2003; Xue 2005).

Local architects were strongly influenced by the innovative work of the foreign architects who had created Shanghai's skyline in Pudong or transformed Beijing for the Olympics (Carmencita 1989; Perry 2004; Visser 2004). Like their commercial counterparts in the visual arts, local architects soon began to gain recognition for innovative work in China. Twelve Asian architects were selected to design twelve different buildings for "the Commune," a hotel complex made up of large houses outside of Beijing near the Great Wall at Bayading. The architects were subsequently invited to exhibit at the Venice Architecture Biennale in 2002, and the developer, Ms. Zhang Xin, received an award for her patronage (J Aranita 2006, pers. comm., 5 July).

Chinese architects also began to question the idea that "foreign ideas are always superior" (Xue 2005). After twenty-five years of learning from foreign influences – especially American urbanism – municipal officials, local architects and city planners began to question whether this was short sighted (Cody 2003; Xue 2005). Spurred by the loss of historic urban fabric in many large cities, a debate emerged around ways that Chinese identity can be expressed in architecture.

Part of this includes a long-standing architectural issue since the 1950's is referred to as the "big roof" controversy. In this debate, so-called modern buildings, as part of a *ti-yong* approach, should contain the traditional Chinese big roof with the body of the building reflecting the western modern style (Xiaodong 2003). In this way, a modern building's roof line would represent Chineseness or Chinese identity.

International architects have treated China as an experimental lab to test new ideas, but Chinese architects have begun to approach things differently. Chinese architects typically embrace the idea that China is part of the larger world, but they have become concerned about evolving a built form that reflects contemporary China rather than international trends in design alone (A Ye 2006, pers. comm., 15 Oct; W Wang 2006, pers. comm., 21 Oct).

Exposure to international standards of building has also made

Chinese architects more aware of the limits of their educational system and the need to improve building construction standards. The Society of Architects has delegations that travel internationally to visit institutions and private offices abroad to study best practices. Students are also selected in national competition to study abroad and return to teach and practice (J He, 2008, pers. comm., 8 Nov). By the late 1990's, the government passes regulations for the certification of architects; and a few Chinese architects who had been educated overseas began to establish their own private firms and design significant buildings in China. Other Chinese architects have stayed abroad, and some now occupy prominent positions in universities outside China[9].

Post-Mao modernity has been equated with westernization in both the arts and architecture. Much of the development of the arts and architecture in the period since the reforms has taken place in the shadow of the highly developed arts of Europe and North America. This has been met with considerable ambivalence. The ambivalence has been made greater by the fact that westernization in China has meant a rush to consumerism and materialism, and it has been accompanied by degradation of the environment and growing inequality. All of this has taken place against the backdrop of the pervasive cultural nationalism that has served to weld Chinese society together for two millennia.

This has produced a contemporary debate over Chinese identity and culture that has become a major influence on the arts and architecture. In certain ways, this debate also recalls issues raised a hundred years earlier in the May fourth movement. Chinese artists and designers seek a means of expressing or constructing an identity that is simultaneously rooted in local culture and capable of absorbing and using the most advanced ideas and techniques available in the rest of the world (W Wang 2006, pers. comm., 21 Oct.).

5.3 Landscape Architecture and Education

These trends also have had an important effect on landscape architecture in China. However, the picture is more complex for the field of landscape architecture than it is for architecture or the arts. Unlike the arts

and architecture, landscape architecture came to the reform period with an established tradition of classical garden design. This tradition also was entrenched in a tier of educational institutions in China. It survived the Cultural Revolution to emerge intact when those universities re-opened after the reforms (X Sun 2008, pers. comm., 18 June).

The picture also is made more complex by the close relationship between landscape design and urbanization in China. The period after the reforms also was a period of dramatic urban growth in China. Coupled with growing affluence, this fueled a building boom for new urban parks buildings. The new parks created new demand for landscape design. The interaction of these different forces – sudden growth in demand, an established tier of schools devoted to garden design, growing international awareness and hunger for international ideas, and deeply ingrained cultural nationalism – have helped to make the profession and practice of landscape architecture in China what they are today. This helped to drive demand for landscape design.

New attitudes toward leisure emerged as part of this shift in economic and political power. The old Communist principle that leisure should serve to promote political harmony and social hygiene was relaxed and spare time became the property of individuals. Under Deng Xiaoping, leisure time could be used as people pleased as long as it did not threaten public order (Wang 1995).

In 1982, the central government adopted the Constitution of the People's Republic of China and the Law of People's Republic of China on the Protection of Cultural Relics. This law defines cultural relics in a comprehensive, yet ambiguous way. Chapter 2 Article 7 of this law states: 'Cultural relics, such as sites related to revolutionary history, memorial buildings, sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings, etc., shall be designated as sites to be protected for their historical and cultural value at different levels according to their historical, artistic or scientific value' (PRC 1982). In the early 1980's, China's handful of Landscape Architecture programs focused on the preservation of cultural landscapes (X Sun 2008, pers. comm., 18 June; K Yu

2007, pers. comm., 8 September).

China's State Council designated 44 scenic areas in 1982 as the first group of National Parks. However, the loosely defined notion of cultural relics soon became an umbrella for development of public parks and restoration of the scholar gardens. The new designed landscapes built in the 1980's involved pedestrian path improvements in some of the forty-four scenic areas, restoration of classical scholar gardens, and a few new urban parks (Zhu 1997). These designs depicted the Chinese Picturesque style and Beaux Arts or Neo-Classical genre.

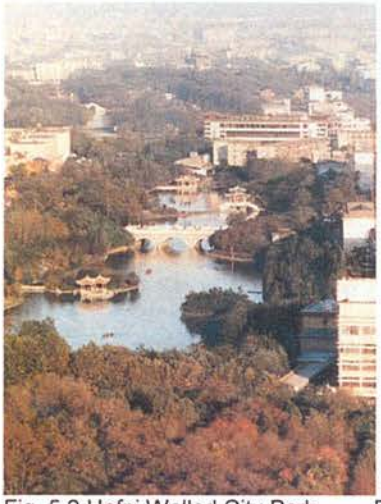

Fig. 5.2 Hefei Walled City Park circa 1985
Both images from Zhu (1997)

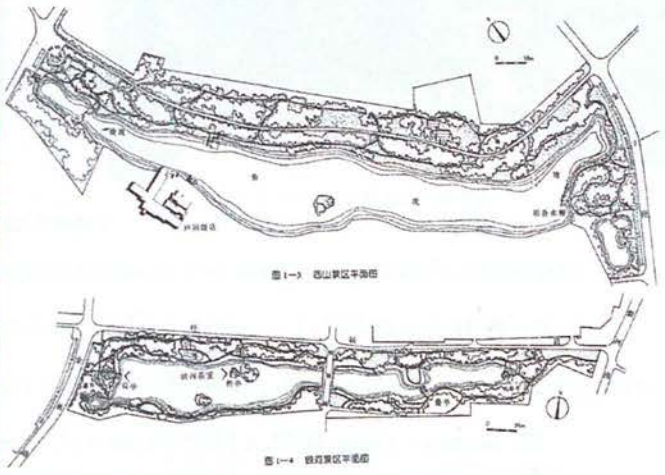

Fig. 5.3 Hefei Walled City Park plan by Hefei's Landscape Architecture, Planning and Design office.

Two examples of the 1980's urban parks, Hefei Wall City Park, *chengqiang gongyuan*, 合肥寨城公園, and Nie Er Park, 聂耳公园, were given national awards of excellence (Zhu 1997a). The Hefei Wall City Park is a park that marks the boundary of the ancient Song city walls from the 12th century. Hefei, 合肥, is the capital city for Anhui, 安徽, province. Fig. 5.2 is a 1980's photograph of Hefei park that depicts its Chinese Picturesque genre. Fig. 5.3 is a copy of the 1982 plan. Nie Er Park is located in Yuxi, 玉溪, an industrial city near Kunming, 昆明, the capital city of Yunnan, 云南, province. Nie Er Park is a memorial to Yuxi's native son. The musician, Nie Er, is considered a local hero. Fig. 5.4 is a plan for Nie Er Park showing its combination of Chinese Picturesque and Beaux Arts design along with Fig. 5.4, a 1987 photograph when it was completed. The park is considered a cultural park and heroes' park. See Appendix G for a listing of China's urban open space typology.

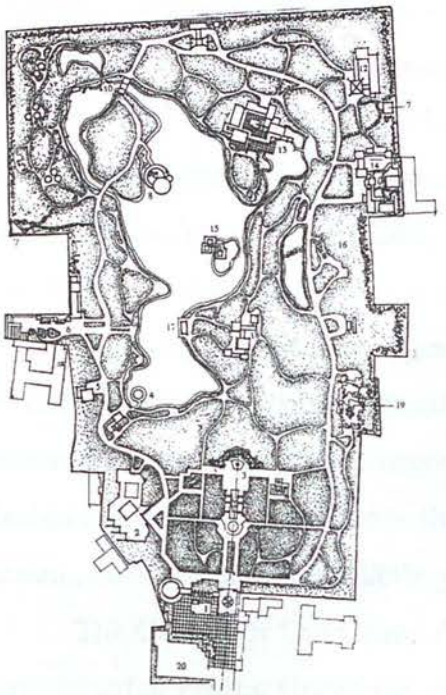

Fig. 5.4 Nie Er Park Plan, 1985
By Yunnan City Planning and Research Institute

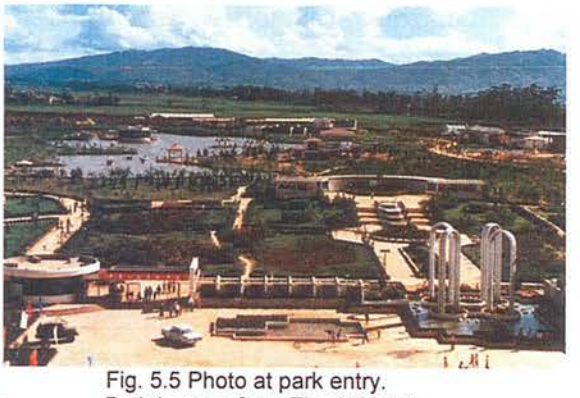

Fig. 5.5 Photo at park entry.
Both images from Zhu (1997a)

The State Council's designation of the forty-four scenic areas also led to the expansion of the Department of Landscape Gardening at Wuhan University in 1984 and its move from agronomy to the engineering program at Wuhan Urban Construction University (B Li 2010, pers. comm. 22 November). In 1985, Tongji[12] University's gardening program was approved. By 1987, the Ministry of Education officially approved Landscape Gardening as an engineering program (Lin 2005; Yu 2007). Garden design, *jing yuanlin*, 风景园林 design was part of the curriculum for gardening programs (Lin 2005).

The landscape architecture profession in China reflects the overall complexity of the field today. In the 1990's, many Chinese students of landscape architecture studied abroad. Two of the most noteworthy overseas graduates are Professor Yu Kongjian, an alumnus of Harvard GSD, and Prof. Hu Jie from University of Illinois. As mentioned above, Yu returned to China in 1997 after studying and working in the United States. He established the Center for Landscape Architecture at Peking University's Geography Department[13]. It later became the Graduate School of Landscape Architecture at Peking University. Prof. Hu Jie returned to Beijing after working for Sasaki Associates for 18 years. Hu was chosen to lead the Beijing

Olympics design team at Tshingua University and Urban Planning Design Institute, in part because of his early involvement while at Sasaki Associates.

In 1997, the Ministry of Education formally eliminated Landscape Gardening programs and they were subsumed into Urban Planning Departments (Yu 2007; D Li 2009, pers. comm., 22 November). Educators I interviewed believe that moving the landscape gardening programs into Urban Planning Departments terminated the conventional development of landscape education from horticulture. This allowed for some change and educational innovation to incorporate the change of scale from the unit design of the classical garden to the urban scale of cities (K Yu 2009, pers. comm., 18 November; D Li, 2009, pers. comm., 22 November).

The Center for Landscape Architecture and Planning Research was established at Peking University at the Department of Geography by Professors Yu Kongjian and Li Dihua[14]. Yu (2009, pers. comm., 18 November and Li (2009, pers. comm., 22 November) believed this to be a revolutionary shift in the concept of landscape architecture education. They both see a holistic approach to modern landscape architecture finally beginning to emerge in China. Yu also established a private company called Turenscape Design Institute, purportedly the first to provide landscape architecture services (K Yu 2009, pers. comm., 18 November).

In January 2003, the Graduate School of Landscape Architecture at Peking University was established with Yu as Dean and Li as Vice Dean. It replaced the Center for Landscape Architecture and Planning Research. In October of the same year, the Department of Landscape Architecture was established in Tsinghua University's School of Architecture with Laurie Olin as its first Chair.

In December 2004, the Labor and Human Resource Ministry officially announced the status of Landscape Architecture, *jingguan pinsheji shi,* 景观设计师, as an independent profession parallel to architecture and urban planning. In the same month, a working committee of landscape architecture educators made up of 18 schools across China was established by the Ministry of Construction. Educators from Peking University, Tsinghua University, Beijing Forestry University and Southeast University were on the

steering committee (Yu 2007).

The development of the profession in China has involved significant controversy over the nature of the field. It has pitted different factions against each other and institutionalized a schism between the more traditional garden designers and the internationally-oriented and trained landscape architects. Rivalry among the schools in Beijing and between generations of landscape designers has kept the working committee on landscape architecture from making much progress. The committee arrived at an impasse on the name of the Chinese Society of Landscape Architects. The younger generation wanted the society's name to use the term "landscape architecture." However, the older generation of landscape educators felt strongly that "garden scene-making" ought to be in the name of the society. They proposed the name: Chinese Society of Scenic Gardeners and Landscape Architects" (K Yu 2010, pers. comm., 12 April).

Despite these controversies, the Ministry for Labor and Human Resources officially announced the establishment of landscape architecture as a profession in December 2004. It was to be considered an independent profession, parallel to architecture and planning. Regulations for the certification of architects were instituted in 1995 and for urban planners in 1999. However, there has been no attempt by the steering committee to deal with the next potentially controversial issue – creation of regulations for the certification of landscape architects.

The government has moved ahead with certification anyway. In June 2005, the Ministry of Education certified Peking University's Master of Landscape Architecture program. They also approved Peking University's post-professional Master of Landscape Gardening as an engineering program. According to Yu (2010, pers. comm., 12 April) some provinces are now instituting certification examinations for landscape architecture.

New programs in landscape architecture have been emerging in a variety of schools around China in response to the current rapid urbanization of the country, particularly compounded by a recent announcement that four hundred more cities will exist in China by the year 2020. This has created tremendous diversity in the range and type of programs that exist. At a 2007

conference for Chinese landscape educators held at Peking University, I met landscape architecture educators who were based in a variety of program and institutions: fine art programs and engineering, industrial design, architecture, forestry, and biology departments universities, art academies and private art institutes. No form of accreditation has yet been put in place for these new landscape architecture programs.

The development of new programs in landscape architecture, and the movement toward professional development, has become powerful mechanisms for the importation of international concepts of landscape design. However, these changes have met strong resistance from the traditional scenic designers, who remain deeply entrenched in the profession in China. Coupled with burgeoning demand for landscape architects, this has helped to fragment the field.

In consequence, international landscape architecture or modern landscape architecture has not supplanted traditional garden design in China. Landscape architects of the current generation are strongly aware of the work being done abroad. They have studied in North America, United Kingdom and Western Europe and attended programs in China taught by educators from schools like Harvard and the University of Illinois. Their work has been influenced by designers ranging from Dan Kiley to Peter Walker or Laurie Olin. However, just as the profession has not simply shifted from traditional to modern approaches, the work of designers in China remains a complex combination of contemporary and classical design.

This has been reinforced by the larger controversy over Chinese identity that has been taking place in the arts and architecture. Chinese landscape designers also feel a need to give their work an authentic Chinese voice. They are skeptical about the ecological damage that has been done in the name of development, but they see a need for a Chinese solution that can balance the needs of growth and ecological preservation.

However, the situation of landscape architects differs in at least one important way from the challenges faced by artists and architects. The other design professions struggle to define an authentically Chinese mode of expression. The field of landscape architecture has inherited one – the

classical garden design tradition. Yet it is a mode of expression that cannot be fully incorporated by contemporary designers due to the deeply institutionalized split within the field. The result has been a partial incorporation of classical garden design. The techniques and symbols of the approach are appropriated and utilized within designs that are otherwise international and contemporary.

This has helped to produce a hybrid modern design style that is neither fully international nor entirely local. In addition to the interplay of global and local influences, a third element appears – the stylized conventions of the Chinese picturesque tradition. These may be a subtle element in a design and take the form of implied rock piling or the creation of scenes, or they may be explicit and involve the use of symbols such as a traditional covered walkway or *lang*. The use of these symbols and conventions has become a way of paying respect and signaling allegiance to Chinese nationalism, even when they appear abstracted from their original context in scholar garden design.

It is not clear that this hybrid modern design approach to landscape design has provided the answer to finding an authentic Chinese voice within the context of contemporary design. However, it is an answer to that problem, and it has gained currency among Chinese designers working on local projects in China. International corporate projects in cities such as Beijing and Shanghai remain largely designed by international firms using approaches that could be found around the world. But the emergence of a tier of public projects in secondary cities has created the opportunity for a new generation of Chinese landscape architects to realize their ideas in landmark projects. These projects have provided the setting for the emergence of this new hybrid modern design approach.

Chapter 5 Footnotes

[1] I use the term modern landscape architecture to differentiate it from the traditional or classical garden design approach that was derived from the imperial literati tradition.

[2] The reforms are observed to have occurred in two primary stages between 1978 and 1989. The first stage was agricultural reform between 1978 and 1984 and urban reforms followed. See Hui (2003) for a comprehensive discussion of the effects of the reforms and its effects on cultural development and society.

[3] The New Cultural Enlightenment movement is also abbreviated in the literature: New Enlightenment movement.

[4]Happenings were social activities initiated by avant-garde artists. Their idea was to use art in a pioneering way to demonstrate to society their newly found liberty in the arts. See Gao (1999) for a thorough discussion of this particular art phenomenon.

[5]Gao (1999) pointed out the types of cultures emerged in China between 1985 – 1989 as three different spheres: official culture, involving the CCP; elite culture, the avant-garde artists and intellectuals; and the public sphere, places for the everyday people.

[6]Robert Rauschenberg's visit was part of a larger tour that he undertook, known as the Rauschenberg Overseas Culture Interchange. According to his announcement to the United Nations, he visited ten countries with the artistic goal of world peace and understanding (Kotz 1990).

[7]Overseas Chinese (graduates, scholars and professionals) who study abroad and return to China are known as *Hai gui*, 海归. During the Republican era, the 1915 Work and Study Movement *Qingong Jianxue*, 党史研究, several Chinese went to France to study including Deng Xiaoping who also studied in Moscow. Through the Boxer Indemnity Scholarship program in the years from 1909-1945, three to four thousand students studied in the US; and some went to Germany and England. Cadres went to Soviet Union to learn about communism 1921-1960's and between 1978 and 2004, 600,000 students from China studied overseas (Wang 2010).

[8]Chang Yung Ho, founding head of the Graduate Center for Architecture at Peking University began his tenure as Head of MIT's Department of Architecture in 2005. In 1993, Chang established one of China's first private architecture firms, Atelier FCJZ, based in Beijing. In 2007, University of Southern California announces Ma Qinyun as the Dean of the School of Architecture. In 1999, Ma founded his private architecture firm, MADA s.p.a.m. (strategy, planning, architecture, media).

[9]The contract responsibility system was one of the rural-based policies adopted in 1981 (Wang 2003; Ma 2005).

[10]The household responsibility system was an urban-based policy adopted in 1984 (Wang 2003; Ma 2005).

[11]Tianjin University published several volumes of national award-winning landscape architecture projects. Vol. 1 (1997) presented 27 projects that consisted primarily of cultural heritage projects, path improvements for National Scenic Parks, a few commercial hotels. The new parks in this volume represented two types of styles: the Chinese Picturesque and Beaux Arts/Neo-Classical.

[12]China's architecture educators who I interviewed concur that there are the so-called top four architecture schools: Southeast University, Nanjing; Tsinghua University, Beijing; Tongji University, Shanghai; and Tianjin University, Tianjin.

[13]Li Dihua, Vice Dean and co-founder of Peking University's Graduate School of Landscape Architecture indicated in e-mail correspondence dated 20 June 2008 the uniqueness of the school's initial offering in the Geography Dept. Li believes that this is a breakthrough in terms of education as well as practice, primarily due to the focus on larger scale projects as opposed to the smaller classical garden design projects.

[14]Steinhardt (2002) describes the difference between China's research institutes or centers for research and the US university system. In China, these centers or research institutes are funded by the nation or by the university or both. In the US, academics would have to find their own funds to support their centers of research.

Chapter Six

Case Study Analysis

'....case studies can be instrumental in developing new theories related to landscape architecture.' Francis (1999, p. 18)

'The case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context...' Yin (2003, p. 13)

Chapter Six is organized to present the case study parks in the following way. The three landmark parks are presented individually in chronological sequence. Several dimensions are covered in detail for each of the case study projects: their specific socio-cultural and historical context, the project history and inception, perspectives from both client and designers on project objectives and program development, and in-depth discussion of the landmark park's realization, as well as experience.

The design analysis for each case study follows the detailed discussion described above. This analysis incorporates the study of design drawings and field research in terms of the design vocabulary derived from contemporary international trends in landscape architecture and the Chinese Picturesque in Chapters Three and Four.

In the last Section 6.4 of the chapter entitled, Three Landmark Parks – Case Study Analysis and Patterns, the three landmark parks are discussed together as a summary of the case study method. Furthermore, their sequence and relationship to each other are discussed as a basis for the argument for hybrid modern forms, a theory that frames late 20th century public parks in China's secondary cities.

Chapter Seven takes the landmark parks presented in this sixth chapter a step further. Their relationship to each other are discussed as part of the emerging hybrid modern design paradigm. Chapter Seven includes the extension of modernization theory and the socio-cultural aspects of hybrid modernization as the process and context for its related design genre.

A detailed explanation of the research design for the case study methodology, selection process and description of the related research techniques are laid out in Chapter One, Section 1.5.; the three landmark parks utilized for case study analysis in this research are:

- Living Water Garden, Chengdu, Sichuan
  Sichuan sheng Chengdushi Huo Shui Gongyuan
  四川省成都市活水公园

- Zhongshan Shipyard Park, Zhongshan, Guangdong
  Guangdong Shengzhong Shanshi Qijiang Gongyuan, 广东省中山市岐江公园

- The Southern Scenic Area of West Lake, Hangzhou, Zheijiang
  Zhejiang Hangzhou Xi Hu Huan Hu Nan Xian Jingqu
  西湖环湖南线景区杭州浙江

Using the case study method for examining the new landmark parks was a means of understanding the contemporary cultural context, local design approaches and development of landscape architecture in China. In particular, the three landmark parks analyzed for this research are used to build the theory for hybrid modernization and its related hybrid modern spatial form. In this case, hybrid modernization expands the current modernization discourse that has focused on global or international influences and touches on "local". The case studies expand on local cultural influences as they are reflected in the spatial forms, as well as the designers' philosophies.

Field studies and observations were an important component of the analysis. To gain a reliable set of field research data, I visited each of the three landmark parks during the spring and summer in 2006 and 2007. I spent from five to ten days in Chengdu, Sichuan and Hangzhou, Zhejiang. I visited the parks during the week at lunch hour and after 4 pm. The visits would usually be spaced over three days during the week. The visits would take place on Tuesdays, Thursdays and Sundays. The parks would be visited after 2 pm on Sundays.

When based in Hong Kong from 2001 to 2007, my visits to the third case study located in Zhongshan would occur in shorter periods of two to three days. Access to Zhongshan Shipyard Park from Hong Kong involved two hours of transportation: a ferry boat ride with a duration of one and one-half hours and twenty-minute ground transfer via private car. Field research activities there reflected the pattern of study undertaken for the other two case study parks stated above. In this case, weekday visits occurred over three days and Sunday visits occurred as part of an overnight excursion.

As indicated in Chapter One, research carried out for each case study relied on personal interviews, field research and site visits, review of archival materials and other secondary documents. This included a review of the city's records and project master plans; secondary documents included historical materials for each area in China where each case study project was located. Personal interviews were carried out with municipal officials and members of the design team.

Analysis and critical interpretation of these case studies are also utilized in my efforts to expand the literature on modernization by building the theory I call hybrid modernization. The following fine-grained descriptions also provide a documentation of post-Mao era landscape architecture projects. It creates a historical archive for future use by others studying landscape architecture in China. It also creates a chain of evidence to build the historical development of modern landscape architecture. This documentation can also be used by future scholars to understand the broader context of cultural development in the post-Mao era.

6.1 Case study one: Living Water Park, Chengdu, Sichuan

Sichuan Shengcheng Dushi Huoshui Gongyuan
四川省成都市活水公园

'....my inspiration lies in the sacred water sites, those places that people who honored the power and the need for living water considered core to their survival.'
Damon (2008, pers. comm., July 25)

Fig. 6.1 Aerial of Living Water Park Google Earth 2009

Living Water Park is located in Chengdu, a city in the southwestern part of China. The Living Water Park grew out of a larger five-year municipal capital works project that was the initial phase of Chengdu's ten-year modernization plan. The first phase of the modernization plan was intended to improve the water quality for the Fu and Nan rivers, arrest

environmental degradation, and update the city's public infrastructure system. As in the discussion on Zhongshan Shipyard Park, I have abbreviated Living Water Park to LWP hereafter, and refer to the Fu and Nan rivers system as the Funan.

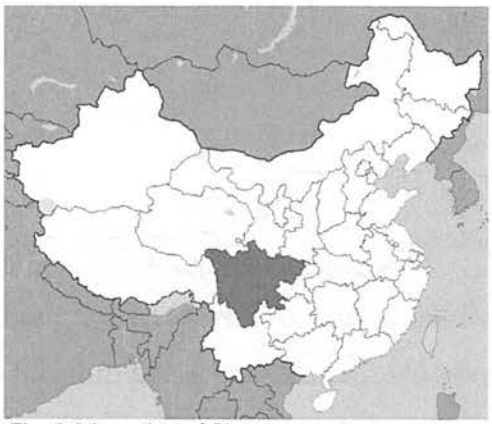

Fig. 6.2 Location of Sichuan province
Graphics based on work by Damon.

Fig. 6.3 Chengdu context

Chengdu, 成都, is the provincial capital of Sichuan, 四川. See Figs. 6.2 and 6.3. Chengdu is not one of China's major international cities such as Beijing or Shanghai. It is the type of city referred to as a secondary city in this study– an important local or regional center, but not one in China's top-tier primary cities. Chengdu is situated in an agricultural area known as the Sichuan plain.[1] It is located south and east of the Himalayas in the Min river, *Min Jiang*, 岷江, watershed area that stretches from western Sichuan into Tibet. See Fig.6.4.

The Min river is a major tributary of the Yangtze river, *Chang Jiang* 长江. It was the lifeblood of the area for thousands of years and sacred to the local population (Sage 1992). It is also the parent of the Funan that flows through Chengdu. Historically, the Funan acted as the moat around Chengdu's ancient walls. It now encircles the boundaries of the historic city and defines the center of Chengdu. It was known historically as the "Brocade River, *Jinjiang*" (Valder 1999). Local legend claims that the luster of the Shu silk brocade, a local product, historically, was improved by being washed in the pristine waters of the Funan river (Sage 1992). This contributed to the river's reputation as the city's symbol for the region. The local citizenry still refer to the river by its historic name, *Jinjiang*. (Z Zhang 2007, pers. comm., 20 April). LWP was built on a site along the reconstructed banks of the Funan in

Fig.6.4 Min River watershed

Fig. 6.5 Chengdu city context for LWP.

Both graphics by B. Damon, published with permission.

central Chengdu. LWP evolved out of the Funan Rivers Revitalization Project, a flagship project for the city of Sichuan. It was one of thirteen new riverfront public parks designated for the project's urban greening component. According to Betsy Damon (2006, pers. comm., 12 September), LWP was an element of the Green Necklace, then, a new open space system along the river corridor and part of the garden city vision advocated by the mayor. LWP was the first ecological park in China (M Ruddick 2006, pers. comm., 12 June; X Sun 2008, pers. comm. 18 June) and the first urban park to demonstrate biological processes to treat polluted water (Amidon 2001).

The design for LWP originated with a collaboration between two Americans: environmental artist Betsy Damon and Margie Ruddick, a landscape architect, and the client. Later, the collaboration expanded to include various professionals from Chengdu's municipal government and one international consultant. The Funan Rivers Revitalization Bureau, an administrative unit of local government, was created to oversee the project. Construction began in 1993.

The scope of the revitalization project was complex. It included dredging the river and reconstructing its banks, demolishing and eradicating all pollution sources along the river corridor, new flood control management and installation of a new network of public infrastructure, new roads and bridges, new housing and urban greening. In China, the term "urban greening" refers to greenbelts, tree-lined roads, squares and green public parks (C Huang 2007, pers. comm., 21 April).

The park has achieved significant national and international

recognition since its completion: LWP won a 1998 Waterfront Center Honor Award, the EDRA / Places Award for design in 1999, and it has been cited by Amidon (2004) in her book entitled, *Radical Landscapes.* LWP is also listed on China's national tour registry as an exemplar ecological park for government officials to visit (X Sun 2008, pers. comm., 18 June).

6.1.1 Chengdu historical and socio-cultural context

A brief overview of Chengdu's history will help to put the project in context. It is impossible to understand the culture of late 20th century China without considering the history of the country, and Chengdu has played a significant role in the cultural development of China for nearly two thousand years. Chengdu emerged as an important city in the interior of China when it served as the capital of Shu, one of the Three Kingdoms of early imperial China (220-280 CE). See Fig. 6.6. The city later became the commercial hub where the ancient "Southern Silk Road[2]" linked China to the Middle East.

Fig. 6.6 Shu, one of the Three Kingdoms in the period of disunity after Han dynasty. Graphic based on map in Ebrey (2008, p. 87)

Chengdu was the birthplace for the silk Shu brocade[3], a major commodity that sustained the economy of the city. Chengdu also was the birthplace for tea culture (Tong 2005), and it is the place where woodblock printing and engraving typography were first used (Clunas 1997). During the Tang-Song era (circa 618-1279 C.E.), Chengdu was designated an educational and cultural hub for literature and the arts. Sciences concentration was added
after 1949 (Spence 1991).

The birthplace of Daoism was in nearby Qingcheng mountain,

Qingcheng shan, 青城山. This mountain's role as a sacred Daoist pilgrimage site contributed to Chengdu's regional importance. Local craftwork, arts and literature flourished in Chengdu over a period of fourteen centuries through the late Ming dynasty (Fairbank 1978; Mote 1977). A combination of mercantilism, the silk trade, and Daoism sustained Chengdu's regional importance until the Opium Wars, *Yapian Zhanzheng* 鸦片战争(1839-42 and 1856-1860). Chengdu finally declined in the late Qing dynasty, and Sichuan's political center moved from Chengdu to nearby Chongqing, circa 1800's (Skinner 1977).

Chengdu was re-established as the capital city of Sichuan province during the Republican period (Spence 1991). Civil war and the Japanese invasion (War of Resistance, 1931 to 1945) soon made Chengdu and nearby Chongqing places of refuge for people who fled Nanjing, the capital of Republican China. The mass relocation of people to Chengdu – including government officials, members of the military, politicians, merchants, artists and poets – caused Chengdu to re-emerge as a significant regional hub and helped sustain its commercial and cultural vitality through this tumultuous period (Mote 1977).

The development of rural areas became the highest priority for central government after the Communist revolution. Like most cities in China, Chengdu went into cultural and economic decline. However, the physical environment of Chengdu remained relatively unspoiled through the 1960's; local residents still fished and swam safely in the Funan (Z Zhang 2007, pers. comm., 20 April).

In the late 1970's, people who had been sent to the countryside during the Cultural Revolution began to return to Chengdu (Z Zhang 2007, pers. comm., 20 April). Local government provided assistance for this relatively small jobless population by constructing factories and simple low rise housing along the river (Z Zhang 2007, pers. comm., 20 April). Unregulated discharge of effluent from the new housing and pollution from the factories began to erode the quality of the Funan river system. See Figs. 6.7 and 6.8. Chengdu experienced rapid growth in industry and urbanization following Deng Xiaoping's economic reforms. This took place without environmental


Figs. 6.7 & 6.8 Funan rivers, circa 1980's, photo from city archives, published with permission

controls or regulations. Several more factories were built and sub-standard housing expanded along the river corridor. This area became a magnet for further urban in-migration. Large numbers of rural migrants seeking work relocated to the riverfront housing in central Chengdu (Z Zhang 2007, pers. comm., 20 April).

By the 1990's, over 100,000 residents lived in slum housing on the river and over 1000 unregulated businesses existed along the riverfront (Z Zhang 2007, pers. comm., 20 April). The combination of sewage from the slums and pollutants from factories created a major degradation of the Funan river, and it soon became known locally as "*Fulan jiang*," – the Rotten River (Z Zhang 2007, pers. comm., 20 April). See Fig. 6.8.

6.1.2 Project History

Living Water Park was designed as a public open space project to commemorate Chengdu's five year modernization program, the Funan Rivers Revitalization Project. The catalyst for this massive modernization effort came from a 1985 letter of petition to the mayor from students at the Long Jiang Lu elementary school. The students, under the guidance of their natural sciences teacher, pleaded for government action to clean the polluted river and stop environmental degradation (Z Zhang 2007, pers. comm. 20 April).

The former mayor, Hu Maozhu, has described himself as deeply moved and challenged by the students' petition (M Hu 2007, pers. comm., April 20). Hu was impressed by their environmental activism and concern for Chengdu's future, and he started a campaign to deal with this problem that lasted several years. Hu's first step (M Hu 2007, pers. comm. 20 April) was to build a coalition of Chengdu stakeholders who were willing to

respond to the students' call to clean the polluted Funan river and take environmental action.

In-depth discussions among local government officials, members of the community and representatives of central government took place under Hu's leadership, and a comprehensive set of technical reports and feasibility studies were undertaken to evaluate the problems and formulate responses to them. The studies analyzed many aspects of the polluted river corridor, including water quality, infrastructure and land uses, social and economic development (M Hu 2007, pers. comm., 20 April).

The studies demonstrated that the high levels of pollution were caused by the factories and sub-standard housing along the river corridor. The factories were built in an era without any environmental controls and pollutants from the factories were discharged directly into the river. Similarly, the Funan received effluent discharged from housing stock that pre-dated modern sanitary sewage systems. A consensus for government action was reached in 1987 after several months of dialogue between the government, scientific experts and community (Z Zhang 2007, pers. comm., 20 April).

All parties agreed that cleaning the polluted Funan river was complex and a comprehensive approach would be needed to find a solution. Scientific experts pointed out that a large scale clean-up of the polluted river would require extensive environmental remediation, abatement, and mitigation activities (Z Zhang 2007, pers. comm., 20 April). Local government officials understood that the sources of pollution would need to be eradicated, environmental degradation halted and regulations for environmental controls enacted (S Huang 2007, pers. comm., 21 April). They also recognized that public infrastructure was under-developed and had not kept pace with the city's rapid expansion since the economic reforms.

Officials saw linking the river's clean-up with new public infrastructure as a means of modernizing the city. They believed a comprehensive capital works project would improve the urban eco-environment[4], promote social and economic development and reduce water pollution in the upper reaches of the Yangtze River (Z Zhang 2007, pers.

comm., 20 April).

By 1992, the comprehensive project began with a variety of preparatory activities including reform of local environmental policy and the creation of new regulations to prevent further environmental degradation. Project implementation began with a range of other activities including financial planning, program development, infrastructure planning and engineering studies. CCP party official, Zhang Zhi Hai emerged as champion of the modernization project for Chengdu. However, the central government showed no financial or political interest in the project during these early stages (Z Zhang 2007, pers. comm., 20 April). It was only after the project achieved international recognition that central government officials acknowledged its importance (Z Bao 2009, pers. comm., 30 April).

Chengdu's modernization program was designed to take place in two five-year phases. The first five-year phase commenced in 1993 and would focus on the most polluted segment of the river in central Chengdu; the second phase would deal with the lower and upper reaches of the river system (Z Zhang 2007, pers. comm., 20 April). The project was intended to help government to realize their definition of sustainable development – the sustainable integration of the social, economic, environmental and cultural life of the city (Z Zhang 2007, pers. comm., 20 April). As the project gained recognition, it also became the flagship project for the city's renewal efforts. The Funan Rivers Revitalization Bureau was created to oversee implementation of the ten year program with Zhang as its director.

The first phase of the Funan Rivers Revitalization project involved a large-scale set of capital improvements that combined a river clean-up effort with new public infrastructure. Zhang indicated in a personal interview on 20 April 2007 that the municipal government saw remediating and reducing environmental pollution along the river corridor as a means of facilitating the eradication of poverty and renewing the inner city. In this interview, Zhang described seven government objectives:

i) To complete the revitalization of the river sections in the most densely populated and most seriously polluted area;

ii) To solve the problem of water pollution and eco-environment

deterioration along the banks;

iii) To eliminate the flood danger to the city;

iv) To provide appropriate housing for shanty-dwellers along the banks;

v) To advance the protection of the historic city and its renovation;

vi) To promote public environment awareness; and

vii) To realize gradual urban sustainable development.

The scope of the first five-year phase for the project included:

- demolition of factories and sub-standard housing near the river, dredging the river and remediating environmental pollution
- flood control and re-construction of the river channel
- consolidation of a new network of major public utilities along the reconstructed banks of the river
- replacing the slums with new housing
- urban greening.

Zhang indicated that urban greening, a key visual component of the modernization project involved 20,000 new tree plantings, a new system of greenbelts, and thirteen new public parks called the Green Necklace (Z Zhang 2007, pers. comm., 20 April). LWP was one of the thirteen new parks; and urban greening was viewed as the most visible and important program for the city's renewal project. It would assist with revitalization and community development, enhance the city's physical environment, increase property values and attract investors (Z Zhang 2007, pers. comm., 20 April).

Zhang as director of the Funan Rivers Revitalization Bureau, convinced government officials that LWP should be an innovative design that would both commemorate the city's renewal project and raise environmental awareness (B Damon 2006, pers. comm., 5 May). Zhang had seen a set of public art events by groups of international and local artists in 1995 that had been organized by Betsy Damon, an American artist and environmental activist (Z Zhang 2007, pers. comm., 20 April). Damon had invited international and local Chinese to participate in over twenty unofficial[5] public art events. At the time, Damon was advocating environmental activism, while visiting Chengdu, and wanted to dramatize

Figs. 6.9 + 6.10 Fu-nan Rivers Revitalization project: channelization,reconstructed riverbanks, new roads, and public utilities network along the river alignment. Photos from city archives, published with permission.

the polluted Funan river. Her intention was to raise public awareness about its degradation (B Damon 2006, pers. comm., 5 May). The events were broadcast on local television and publicized widely in print media.

Zhang found one of the events illustrated in Fig 6.11 provocative and moving. He watched a group performance of artists washing long pieces of white silk in the Funan (Z Zhang 2007, pers. comm., 20 April). The longer the artists held the silk in the river the dirtier the silk became according to Damon (B Damon 2006, pers. comm., 5 May). Zhang understood the

Fig.6.11 Performance art piece, Chengdu1995
Photo provided by Damon, published with permission.

historical and cultural reference to the legend about the pristine river water causing the Shu silk brocade luster; he was also reminded of the river's cultural significance as the symbol for the ancient city (Z Zhang 2007, pers. comm., 20 April). Zhang suspected that Chengdu's older population would share the same memory (Z Zhang 2007, pers. comm., 20 April).

Zhang recalled his experience meeting Damon: he introduced himself to Damon, informed her about the Funan Rivers Revitalization project and indicated that the city had a set of specific design objectives in mind for the park -- to educate people about clean water, raise environmental awareness,

and provide a memorial to the larger revitalization project (Z Zhang 2007, pers. comm., 20 April). According to an interview with Damon on 5 May 2006, Zhang invited her to design a public park that could capture the spirit of her piece and help reclaim the river as the symbol of the city.

Damon accepted the invitation on the condition that she would be given artistic freedom to base the park's design around her life's work on "living water" and use the design to demonstrate ways to clean water artistically and ecologically. Zhang agreed to her terms verbally but no written agreement was undertaken (B Damon 2006, pers. comm., 5 May). Damon returned to the US to search for a landscape architect to work on the project and returned to Chengdu in February 1996 accompanied by Margie Ruddick (M Ruddick 2006, pers. comm., 12 June). The local government provided accommodations for Damon and Ruddick while Damon's other expenses were covered by two fellowships from the Bush and Jerome Foundations (B Damon 2006, pers. comm., 5 May). Ruddick received her design consultancy fees directly from Damon (M Ruddick 2006, pers. comm., 12 June).

6.1.3 Project objectives: Client's perspective

Zhang acted as the client's representative for the project. The client's objectives for the park design were clear and straight forward – the primary goal was to commemorate Chengdu's phase one of the modernization project, the Funan Rivers Revitalization project. According to Zhang, this was defined in terms of the key goals that had been established for the larger five year infrastructure project: improvement of the river and urban ecosystems, promotion of environmental awareness, and the gradual realization of a program of sustainable development (Z Zhang 2007, pers. comm., 20 April). Client objectives also included environmental education and the provision of recreational, cultural and leisure spaces for the people of Chengdu. Although Zhang's primary objective was to commemorate the first phase of Chengdu's remediation effort to clean the river, he also wanted LWP to help the park become a vehicle to convey the government's message about environmental responsibility (Z Zhang 2007, pers. comm., 20 April). Zhang also saw LWP as a means of memorializing the modernization project,

formalizing environmental education, enhancing the city's identity, attracting foreign investment and increasing property values along the riverfront (Z Zhang 2007, pers. comm., 20 April).

6.1.4 Project objectives: Designers' Perspective

The design concept was originally developed by the two Americans, Betsy Damon and Margie Ruddick. They accepted the city's general objectives but decided to develop their own working objectives within the framework of the city's objectives. Ruddick invited Alice Choy, a Korean architect, to join the project at this stage. Jon Otto, a scientist and also Damon's son, was the team's translator and project director. The team worked on LWP's conceptual design and received the city's approval after four weeks of intensive work.

Damon and Ruddick envisioned the park as a new green public space that could bear testimony to the importance of water as the foundation of life. They also saw the importance of telling the story about the successful collaboration of the community and local government in the decision to create the modernization project. Damon and Ruddick's translated this view into a number of more specific design objectives:

- Renewing the memory of the river's ancient symbolism
- Utilizing the water cleansing process as a primary form-driver
- Educating the community about environmental responsibility and local ecology.
- Celebrating of the city's modernization project

In interviews with Damon on 12 September 2006 and Ruddick on 12 June 2006), they indicated that they envisioned a multi-layered design for LWP. It would combine art, science, culture, and environmental education in a way that was accessible to the community. It would allow the designers to make the project live in the city's memory for future generations while simultaneously creating a place for environmental education.

6.1.5 Program Development Process: Client

As indicated above, LWP was one of thirteen new public parks designated for the urban greening component in the Funan Rivers Revitalization project. It covered nearly three hectares and was the largest

public park for the urban greening effort. According to an interview with Huang Cher Chen on 21 April 2007, from Chengdu Bureau of Landscape Architecture, urban greening projects normally were designed by the local design bureaus. LWP was unusual because Zhang had the opportunity to invite Damon to lead the design. In fact, the normative procedure for selecting outside consultants in primary cities was through a selective competitive bid with invitations made to three to five designers. Damon, in effect, was a sole source consultant.

The city's original program for the LWP site was the development of an outdoor public green park for recreational and leisure purposes. However, LWP also was the largest park site for the Funan Rivers Revitalization project, and Zhang championed its designation as a memorial to the project, as well as a place for environmental education. Huang (C Huang 2007, pers. comm., 21 April) pointed out the city standard of design elements in a typical program for an urban public park:

- park gateway
- active zones for socializing and exercises
- quiet zones with sitting areas
- a cultural and exhibition building
- children's play area
- green areas with trees and lawn with fencing
- a dedicated area for figurative statuary, usually a memorial to a local hero
- a path system for pedestrians and park maintenance vehicles
- a nursery or growing area with a utility building
- large assembly area for national holidays.

These large assembly areas would be used occasionally during national holiday events for speeches and parades. These public areas would conventionally take the form of a large paved area to accommodate several hundred people. Zhang and Huang C. understood that LWP would be different; it was intended to be an innovative park design and could be expected to depart from the usual program. Zhang wanted to give artistic

freedom to Damon in the initial concept and program development stage; and Damon was assured by Zhang that she would have support from the city's various departments involved in the modernization project. Damon and Ruddick were given access to all of the city officials involved; they were able to review the various technical reports done for the revitalization project.

Zhang expected LWP's final program and design to emerge from collaboration between municipal officials and the design team (Z Zhang 2007, pers. comm., 20 April). Because the community had provided input for the larger modernization project, Zhang did not see the need to include community representation in the review process for LWP (Z Zhang 2007, pers. comm., 20 April). The review and approval process took place quickly (Z Zhang 2007, pers. comm., 20 April).

6.1.6 Program Development Process: Damon's team

As indicated above, Damon's team had the lead role in developing the park program and initial design and the final design was determined through collaboration between Damon's team and Chengdu officials. Construction of the park was directed and managed by the city's Urban Construction Bureau. Interviews with several individuals including Zhang, Deputy Mayor Li Chuncheng, Urban Construction Bureau official Wu Qiang, hydraulic specialist and microbiologist Huang Shi Da (Huang S.), Chengdu Architect Huang Zhoushen (Huang Z.), Chengdu Landscape Architect Huang Cher Chen (Huang C.), and Margie Ruddick supported Damon's account of the design process.

During a telephone interview on 22 November 2008, Ruddick indicated that Damon was unaccustomed to working on projects of this size and scale. Damon's work up to that point had been performance art and small scale public installations. Her usual projects also differed from the park in another important way; they were not permanent. It was Damon's first experience to design a public park collaboratively with a landscape architect (M Ruddick 2008, pers. comm., 22 November). Damon selected Margie Ruddick after interviewing four landscape architecture firms in America.

Ruddick indicated that working on LWP also was a new experience for her as it was her first work outside North America and her first contact with China (M Ruddick 2008, pers. comm., 22 November). Ruddick was directly involved in the project for only four weeks when based in China. Ruddick emphasized that she was challenged by the foreign; she believed, however, it helped to focus her work (M Ruddick 2008, pers. comm., 22 November).

The design team focused on educating the community about environmental awareness and the city's Funan river clean-up. They envisioned the park as both an outdoor classroom and living laboratory where park visitors could learn ways to cleanse polluted river water through biological processes (M Ruddick 2008, pers. comm., 22 November). The design team saw the project as a means of creating an uplifting outdoor experience that celebrated the city's massive modernization project while simultaneously serving the recreational and leisure needs of the local community (M Ruddick 2008, pers. comm., 22 November).

Ruddick described the process as part science and professional spontaneity (M Ruddick 2008, pers. comm., 22 November). Ruddick took the lead in developing the park's program initially; she drew from her expertise on wetlands design and "best management practices[6]" for stormwater treatment. Ruddick's water treatment process entailed various anaerobic, aerobic and settling ponds, constructed wetlands, plant materials, land mass and gravity. Damon introduced flowforms for use in the water purification process. Flowforms are vortex basins invented in the early 1970's by John Wilkes, based on Theodore Schenk's research on water. See Fig. 6.12. Untreated water is oxygenated by passing through a carefully designed series of flowforms (Wilkes 2003). Damon emphasized her awe for the aesthetic quality of the flowforms as well as their function in water purification (B Damon 2006, pers. comm., 12 September).

Collaboration between Ruddick and Damon was a constant process of give and take. As Ruddick defined each stage, Damon would respond spontaneously (B Damon 2006, pers. comm., 12 September). Ruddick noted that her four week experience in China with Damon was extremely intense

Fig. 6.12 Flowforms, photo from Wilkes (2003)

and that she was accustomed to working in a structured, disciplined way (M Ruddick 2008, pers. comm., 22 November). Apparently working with Damon was challenging for Ruddick initially (M Ruddick 2008, pers. comm., 22 November).

Ruddick appreciated Damon's intuitive thought process and Damon's dedication to "living water," but noted that Damon's knowledge of water treatment was purely conceptual; Damon had never participated in a formal water treatment project (M Ruddick 2008, pers. comm., 22 November). Ruddick took it upon herself to educate Damon as they progressed through the initial design stage (M Ruddick 2008, pers. comm., 22 November). At the same time, Ruddick acted quickly to learn about local culture and river folklore by working closely with Damon and by reading about Daoism (M Ruddick 2008, pers. comm., 22 November).

Ruddick designed the water cleansing process and estimated the various areas needed for each stage; the basin design, locations and alignments of flowforms were formulated by Jon Otto, physicist and later Huang Shi Da (B Damon 2006, pers. comm., 12 September). Huang S. and Otto determined the appropriate locations for the flowforms by using Wilkes' method.

Ruddick proposed a primary pedestrian path that aligned with the water treatment stages. Casual seating, interpretive signage and observation areas were intended for each stage of the water purification process. At the flowform locations, Damon and Ruddick proposed to create tactile and interactive experiences. Open access to the flowforms would encourage visitors to touch the water as it moved through the basins. For the design team, touching the water represented play and enjoyment, as well as the

Fig. 6.13 Damon's water drop concept
Photo provided by Damon, published with permission

Fig. 6.14 Fountain water drop and first settling pond. Photo by author.

celebration of purified water.

Ruddick believed that the water cleansing demonstration should begin with water supplied from the adjacent river in order to create a clear link with the five year municipal project (M Ruddick 2008, pers. comm., 22 November). Damon saw the link to the river as a celebratory process and made several suggestions to enhance it, particularly that the first appearance of water in LWP should be dramatic (B Damon 2006, pers. comm., 12 September).

The design adopted by the team for the beginning of the water treatment process involved a circular basin for the first settling pond. It contained a fountain with a single geyser at the center. See Fig. 6.14. The design was intended to embody both Chinese tradition and Western European symbolism. In China, the circle symbolizes heaven, as well as "harmony" in the yin-yang dualism philosophy. The fountain was also meant to recall the "*jeux d'eau*", or "water-play" found in fountains of the Renaissance gardens and the western symbolism of the circle of life. The water drop pattern at the point where water first appeared in the park was intended to signal the beginning of the water purification process. See Fig. 6.13.

A teahouse and formal seating area were sited at the first water feature. See Fig. 6.15. The teahouse was designed as community gathering space; and it also would be used to house the pumps needed to move water from the river into the park. See Fig. 6.16. The design of the flowforms also incorporated symbolic references to local ecology and Chinese culture. According to Damon, the first set of flowforms took the form of a phoenix,

Fig.6.15 Teahouse and plaza. Photo by author

Fig.6.16 Teahouse contains pumps. Photo from city, published with permission

an imperial symbol and a Chinese mythological figure with multiple meanings (B Damon 2006, pers. comm., 12 September). See Fig. 16.17. The second set was based on the Gingko tree leaf and represents the city tree. See Fig. 16.18. The third set symbolizes the leaf of a lotus plant, one of the eight sacred Buddhist symbols. See Fig. 6.19. The lotus, too, has multiple meanings

Fig. 6.17 Phoenix symbol

Fig. 6.18 Gingko leaf. Photos by author

in Chinese culture, particularly as a symbol of purity and creative power (Williams 1998). Other designs of flowforms were similar but smaller or larger scale in scale.

The climax of the design was the constructed wetlands. The wetlands are the largest and most complex of the water treatment areas. Damon noted that the form took its inspiration from the travertine ponds in the Huanglong

Fig.6.19 Lotus leaf. Photo by author.

Fig.6.20 Huanglong ponds. Photo by Chengdu, published with permission.

Fig.6.21 Constructed wetlands, terraced ponds Photos by Damon published with permission.

Fig.6.22 Constructed wetlands path

Valley, a UNESCO world heritage site in northwestern Sichuan (B Damon 2006, pers. comm., 12 September). See Fig. 6.20.

The park's riverfront spans a one kilometer. The river edge posed challenges for flood control due to fluctuations in the water level; but the redesign of its edge was also seen as an aesthetic opportunity by the design team. The design team drew on the documented history of the riverfront to create a design that had local significance and also served as a functional part of the visitor's experience of the park.

Historically, the riverfront had been bounded by stone walls with steps leading down to the water. The famous washing of silk had been carried out from the river banks below the walls. The new design was intended to preserve both visual and physical access to the river. This was accomplished through two different edge treatments: a constructed edge with stone walls and steps that recalled the historical design (Fig. 6.23), and a natural edge with stepped terraces and wetland vegetation. Ruddick's concept for the stepped river edge was based on China's iconic agrarian image of rice terraces and that the riverfront promenade could easily be incorporated into the park design.

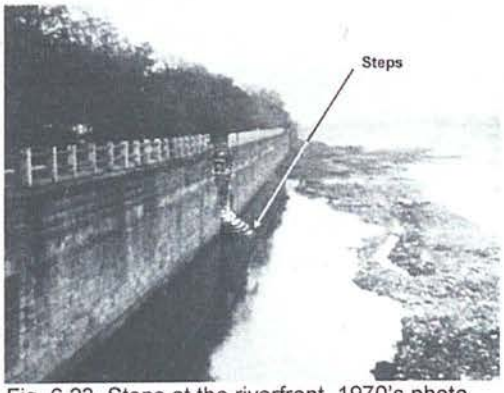

Fig. 6.23 Steps at the riverfront, 1970's photo from city archives published with permission.

The design team also saw a practical need for a small scale multi-purpose building in the park. Ruddick indicated that the design team envisioned a visitor center, park staff office, and toilets located at the midpoint of the park's edge at Huaxing Road (M Ruddick 2008, pers. comm., 22 November). The decision to site the building along Huaxing Road was intended to make it readily accessible and visible from the road.

Ruddick noted that the design team presented their design concept and program to the city at the end of the fourth week (M Ruddick 2008, pers. comm., 22 November). See Fig. 6.24. It consisted of: a teahouse combined with the fountain and outdoor tea-drinking area, sitting and observation areas at each water treatment stage, an access and pedestrian circulation system coordinated with the water treatment process, a riverfront promenade with natural and constructed edges, and the small scale multi-purpose building.

Damon and Ruddick's design was received well, and the review committee was particularly pleased by the fact that the park resembled a fish in plan view (M Ruddick 2008, pers. comm., 22 November). Zhang indicated that fish symbolism was important: the river was once the city's lifeblood and it also symbolizes good health and prosperity for the Chinese (Z Zhang 2007, pers. comm., 20 April). The committee members were somewhat disappointed by the simplicity of the program; they saw the park as a monument to the larger modernization project involving the Funan river clean-up and expected a more elaborate design (Z Zhang 2007, pers. comm., 20 April). After the design team met in a number of follow-up meetings with

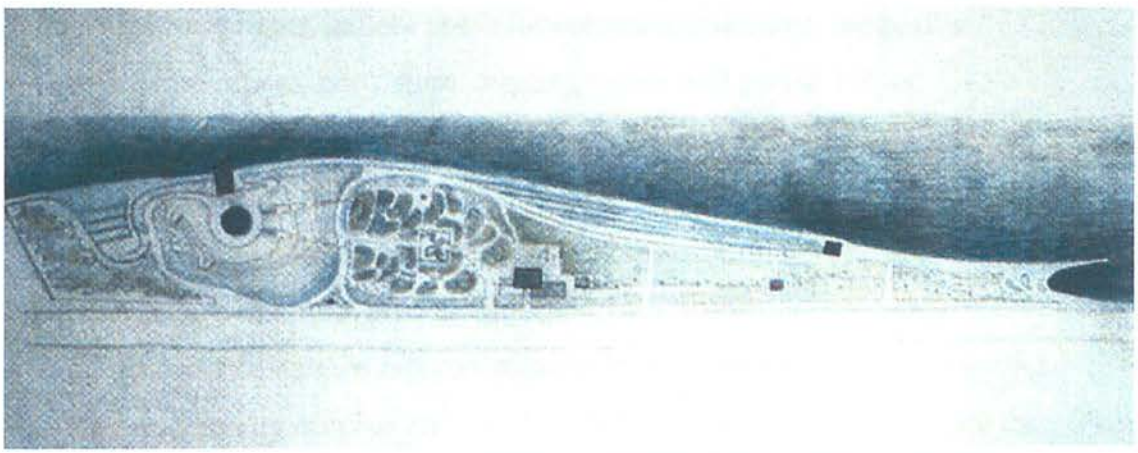

Fig. 6.24 Initial concept resembled a fish. Plan drawn by Ruddick 1996 published with permission.

city representatives, the final program incorporated the team's original design elements with several additional program elements, typically found in Chinese parks (C Huang 2007, pers. comm., 21 April):

- main entry gate
- teahouse, fountain area and activity zone
- artificial mountain with new plantings
- pedestrian path system including a riverfront promenade
- informal sitting and picnic areas
- environmental education and cultural exhibition building
- amphitheater to serve as an assembly area for national holidays and informal sitting area
- children's play area
- nursery and park maintenance zone

The city had accepted and approved Ruddick and Damon's proposal for soft and hard riverfront edges: vegetated terraces stepping down to the river's vegetated edge, and stone walls and steps in certain locations along the park's riverfront (M Ruddick 2008, pers. comm., 22 November). They also approved the pedestrian path system along the water treatment system and interpretative signage. Native plantings were proposed throughout the park and Damon particularly wanted native plants used for the artificial mountain as it symbolized Mt. Emei, the nearby Buddhist mountain (M Ruddick 2008, pers. comm., 22 November).

City officials wanted environmental education formalized in a new building that would contain a permanent exhibition of the city's flagship modernization project, gallery space for cultural exhibitions, the park's administrative offices, book store, meeting rooms and public toilets (Z Huang 2007, pers. comm., 21April). The building would provide basic park facilities and meet the city's objectives to educate visitors about environmental degradation, remediation and restoration, and raise environmental awareness (M Ruddick 2008, pers. comm., 22 November).

The amphitheater was a compromise that came out of a brainstorming session between city officials and the designers on ways to accommodate the city's required large assembly area in a more effective way (M Ruddick 2008,

pers. comm., 22 November). A formal assembly area is a city standard in China and takes the form of a public open square where hundreds of people gather to celebrate national holidays (Yu 2008; Tang 2004). Ruddick recognized that it would be a large paved area used only a few times in the year and raised several concerns; the waste of materials and space for a single-purpose area used occasionally would demonstrate a lack of environmental sensitivity, and negative impact on the river's water quality (M Ruddick 2008, pers. comm., 22 November). It could potentially compete with the space needed for the various stages of water treatment and it would increase surface drainage (M Ruddick 2008, pers. comm., 22 November).

The design team was able to convince the city officials to consider multiple uses for the assembly area: a stage could be used for performances or outdoor lectures, in addition to national holiday celebrations; fixed seating in the amphitheater could serve national holiday events, performances, and other formal events; and it could also serve as a place for casual seating when no events were taking place (B Damon 2006, pers. comm., 12 September).

Materials from the city's technical reports and flood control plans for the river reconstruction were reviewed by Ruddick with the city's engineers (M Ruddick 2008, pers. comm., 22 November). The city's plans called for widening and reconstructing the river with concrete channelization and walled riverbanks. Ruddick negotiated a naturalistic design solution for the park's riverfront edge (M Ruddick 2008, pers. comm., 22 November). She demonstrated that a vegetated natural edge could accommodate flooding and treat surface run-off from the park and was supported by Huang Shi Da, Sichuan University microbiologist who also was conversant in water treatment processes (S Huang 2007, pers. comm., 21 April). Huang S. was instrumental in persuading the city's engineers to modify the riverbanks to conform to the team's design for the riverfront (B Damon 2006, pers. comm., 12 September).

The final program was designed around the water cleansing process, but it also included innovative ideas for the park's edge treatment along the riverfront – the natural vegetated edge and the constructed edge made of a stone wall and stone steps. The artificial mountain was added in order to

create the vertical topographic changes needed for the water treatment according to an interview with Huang Zhoushen on 21 April 2007, city architect. He realized water would need to be pumped up from the river into the park and proposed to house the mechanical apparatus in the teahouse, as well as incorporating a water wheel into its waterfront building façade (Z Huang 2007, pers. comm., 21 April).

6.1.7 Development of final design into construction

At the end of four weeks, Ruddick's contract was completed and she returned to the US while the final design and drawings used for construction were created by the local design team that consisted of Huang S., microbiologist, Huang Z., Bureau of Architecture, and Huang C., Landscape Architecture and Planning Bureau (B Damon 2006, pers. comm., 12 September). Three other Chengdu professionals joined the team when construction began: a sculptor named Deng Le, Wu Qiang from the Urban Construction Bureau, and Deng Ba Yin from the Chengdu Bureau of Parks and Recreation (B Damon 2006, pers. comm., 12 September).

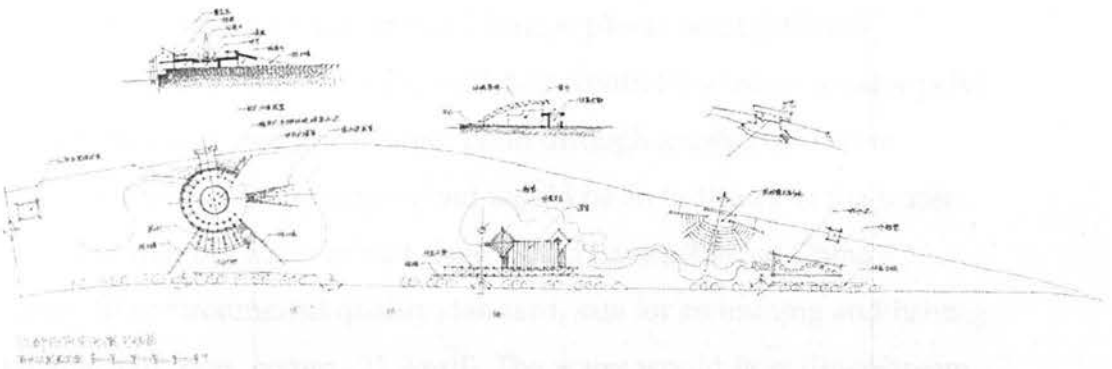

Fig. 6.25 Design development drawing by Chengdu Bureau of Architecture, c.1996
Published with permission from Chengdu, Sichuan

The local team approached the problem of developing the program into a set of plans for construction by expanding the water treatment system (S Huang 2007, pers. comm., 21 April). The decisions for the final location of program elements, not directly involved in water treatment, were incorporated after the cleansing stages were established, i.e. amphitheater, children's play area, natural water bodies with sitting areas, lawn areas and environmental education building (B Damon 2006, pers. comm., 12 September). In the initial plan, visible water treatment terminated with the constructed wetlands, a series of settling ponds. Any overflow water from

the constructed wetlands would flow through a subterranean pipe back into the river. It was necessary to expand the water surface areas due to local behavior – waterscape views were important design features for the local population (C Huang 2007, pers. comm., 21 April).

Huang Shi Da used both his backyard and his laboratory at the Sichuan University to develop a water treatment system that combined Wilke's flowforms and biological processes (B Damon 2006, pers. comm., 12 September). The constructed wetlands at LWP was Huang Shi Da's first experience in wetlands design and that the success of the project has made him a wetlands expert and major consultant for mayors in cities throughout China (B Damon 2006, pers. comm., 12 September). Damon worked closely with Huang S. on the final design of the expanded water treatment design that included flowforms, an expanded area for various ponds, a wading pool in the children's play area with a nautilus shell sculpture, oxygenation stream and creek (B Damon 2006, pers. comm., 12 September). See Fig. 6.25.

The constructed wetlands design consisted of a series of ponds containing, organic materials and indigenous plants set at different elevations; treated water from the wetlands would flow into a smaller pond via flowforms and then into a larger pond through another system of flowforms; live fish in the larger pond would be an indicator of the water quality and that the water at that stage would have achieved China's category III environmental quality standard, safe for swimming and fishing (S Huang 2007, pers. comm., 21 April). The water would flow downstream from the fish pond through a creek and into a wading pool for children's use; it would flow back to the creek and eventually return to the river via an underground pipe (S Huang 2007, pers. comm., 21 April). See Fig. 6.26.

The Chengdu Landscape Architecture Bureau added informal sitting areas, picnic areas and vista points alongside the ponds in order to take advantage of the scenery (C Huang 2007, pers. comm., 21 April). An artificial island was added to the large fishpond waterscape to expand the spatial area; the island and waterscape was an image of classical garden scenery that when juxtaposed against the river backdrop would enlarge the visitors' spatial experience (C Huang 2007, pers. comm., 21 April).

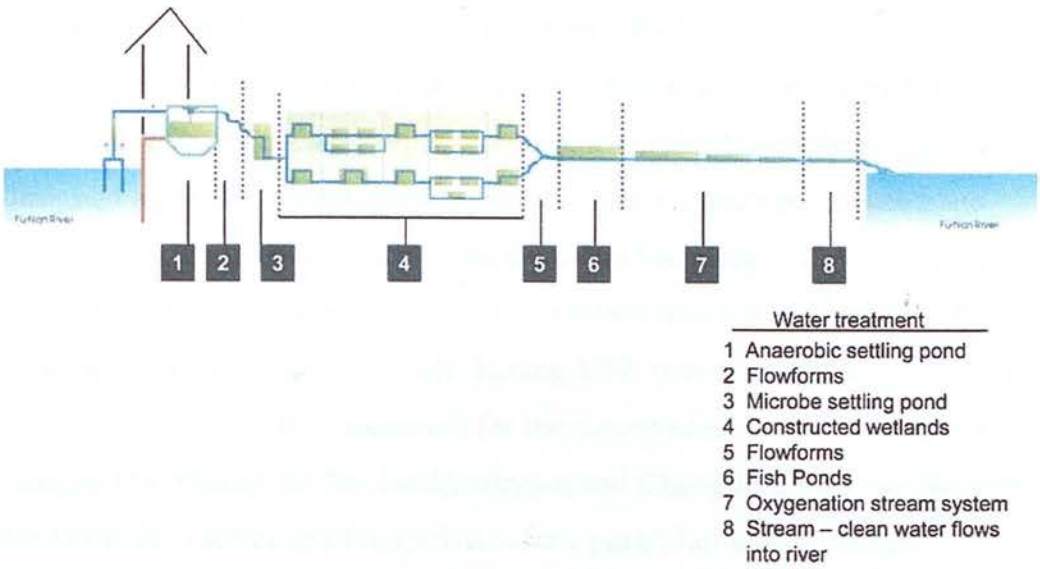

Fig. 6.26 Water treatment section. Graphic by author based on a drawing by Huang Shi Da.

The environmental education building posed a different type of design challenge for the Chengdu Architecture Bureau: its size and bulk would dominate the park (Z Huang 2007, pers. comm., 21 April). This design issue was resolved by integrating the building into the artificial mountain and orienting the primary façade to Huaxing Road at the lower street with the building's back and side facades set into the slope of the artificial mountain (Z Huang 2007, pers. comm., 21 April). Although the building was sited directly across from the teahouse along one edge of the circular fountain plaza, the building massing was intended to be invisible to people sitting in the teahouse and fountain activity zone (Z Huang 2007, pers. comm., 21 April).

The artificial mountain was designed by the Chengdu city staff. Apparently its height and slope provided the necessary gravity that was critical for the water treatment system to function (C Huang 2007, pers. comm., 21 April). The artificial mountain would also serve as both noise and visual buffer for Huaxing Road vehicular traffic (C Huang 2007, pers. comm., 21 April). The mountain and its path system were oriented towards the river and were references to rock piling, *die shi* 叠石, in Chinese classical garden principles (C Huang 2007, pers. comm., 21 April). It was the first time that all new plantings indigenous to Mt. Emei was installed in a Chengdu park (C Huang 2007, pers. comm., 21 April).

The Chengdu Landscape Architecture Bureau made critical design

contributions in the final design and construction: the incorporation of various traditional garden design principles: fish ponds and water bodies as Chinese Picturesque waterscapes; stages of the water treatment process was designed as garden scenes, viewpoints and scenes were manipulated and viewsheds were expanded, using the river as a backdrop and as borrowed scenery, and twists and turns were incorporated into the pedestrian path along the variety of waterfronts (C Huang 2007, pers. comm., 21 April). The biological and vegetative materials for the constructed wetlands area was designed by Huang Shi Da, local biologist; and Chengdu Landscape Bureau made the final selection of materials for the park's landscape design (C Huang 2007, pers. comm., 21 April).

Final decisions for the pedestrian path system and selected the paving materials for both path and bridges, as well as the native plant materials for the rest of LWP were made by the Chengdu Landscape Architecture Bureau (C Huang 2007, pers. comm., 21 April). The city staff was able to swiftly move from design to construction as no further formal approvals were required after Damon received the initial design approval(C Huang 2007, pers. comm., 21 April). Technically, LWP construction received formal approval as part of the Funan Rivers Revitalization project (Z Zhang 2007, pers. comm., 20 April).

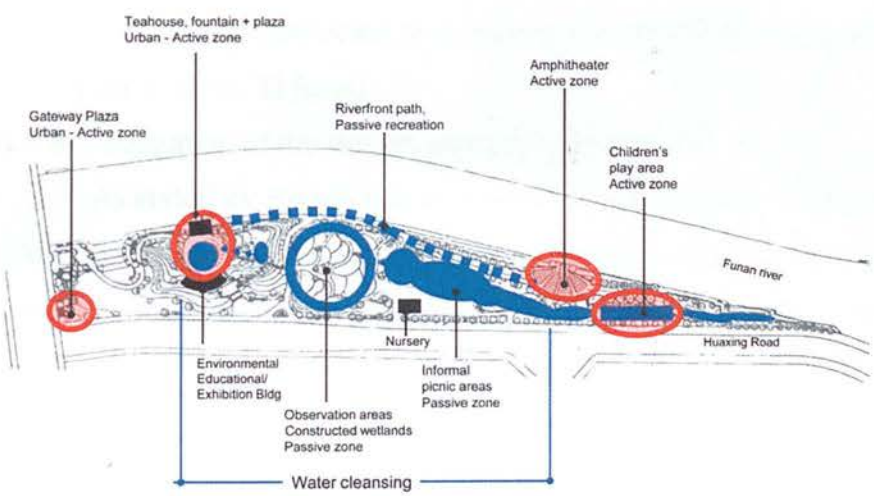

Fig. 6.28 Design program and activity zones

The park's final design program was not complex. See Fig. 6.28. At the northwestern edge of the park, the city created a shaded plaza with seating. It serves as the park's main gateway and social activity zone for the

residential community directly across Huaxing Road. Program elements for the water cleansing included a teahouse, outdoor plaza and fountain area, settling ponds and flowforms, constructed wetlands and fish ponds. Interpretive signage explained each stage of cleansing. The amphitheater came out of a brainstorming session between city officials and the designers on ways to accommodate a large assembly area in a more effective way. Open access was provided at the water treatment stages, along with observation and sitting areas.

The riverfront amphitheater and children's play area were active zones located southeast of the main water treatment stages. The lawn terraces stepping down to the riverfront were designed to aid flood control and treat surface water run-off. Other program elements included a riverfront pedestrian path, environmental education and exhibition building, informal picnic and sitting areas at the fish ponds, lawn areas for informal sitting, a woodland and vegetated artificial mountain. A greenhouse and nursery area was incorporated for ongoing maintenance of the park. See 6.29. Pedestrian access was provided along Huaxing Road. The park's primary gateway was in the form of a shaded urban plaza entry forecourt at the northwestern edge of the park. Secondary pedestrian access was located at the Environmental Education building. LWP is one of the first "living machines[7]" to be constructed as an amenity in an urban setting (Ruddick 2006, pers. comm., 12 June).

6.1.8 Realization of the design and park experience

As stated by Ruddick in an e-mail correspondence dated 16 June 2006,"the project took on a life of its own" independent of the design team when construction commenced. Due to business taxes and governance regulations, it is difficult and costly for foreign design and engineering firms to participate in construction stages. The norm for Chinese projects is for foreign design consultancies and local design institutes to collaborate in a joint venture instead. The foreign designer typically develops the concept, and the local design institute carries the project through subsequent stages of design development and construction documents (Yu & Padua 2007). Damon was not technically allowed to participate in the construction

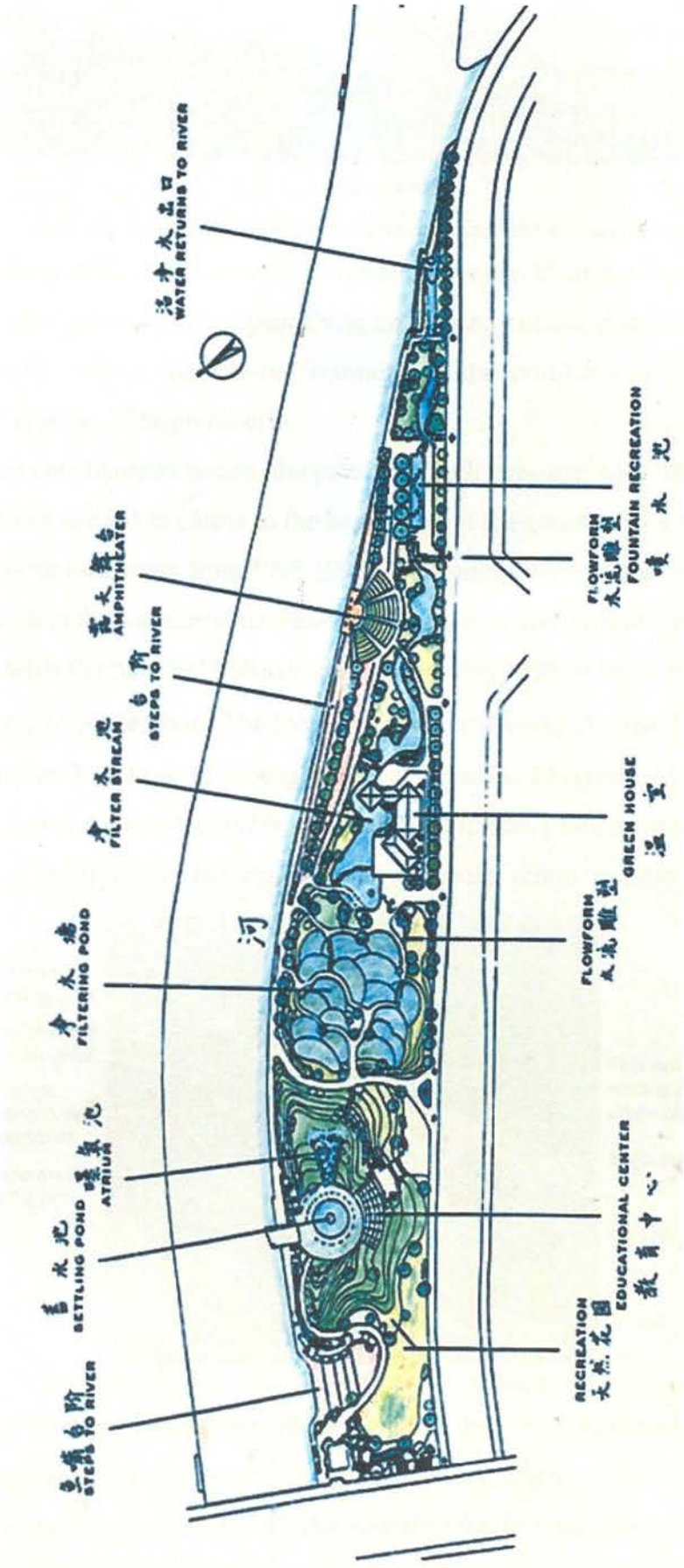

Fig. 6.27 Final master plan by Damon, Huang S. and Chengdu Landscape Architecture Bureau, circa 1996-7, published with permission.

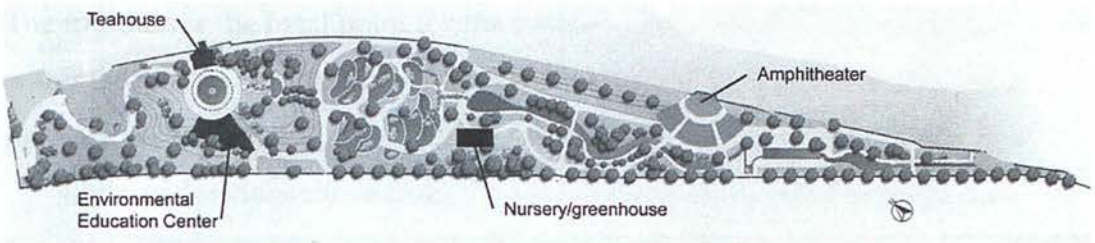

Fig. 6.29 Main structures, graphic by author, based on master plan provided by Damon.

stage (Z Zhang 2007, pers. comm., 20 April). However, Damon volunteered her time and worked with sculptor Deng Le on many of the elements such as the various flowforms, the fish-eye fountain and the nautilus shell (B Damon 2006, pers. comm., 12 September).

Once construction began, the park was built very quickly. The period from Damon's arrival in China to the beginning of the construction phase spanned about two years from 1995-1997. The construction of the park occurred in less than a year's time and its completion and formal opening coincided with the national holiday in early October 1998 (B Damon 2006, pers. comm., 12 September). The total cost of the park was about £ 2.5 million and it occupies 3 hectares (Z Zhang 2007, pers. comm., 20 April). Appendix B provides project data: key players, detailed description, photographs of the park's major components and commentary on construction quality.

Fig. 6.30 LWP photo circa 1998, published with permission from Chengdu.

The following description and analysis of the LWP pedestrian experience is based on field research. The park has a casual, almost festive atmosphere on a typical weekend. The sound of the fountain geyser splashing into the settling pond combined with the everyday tea drinkers creates a socially vibrant environment in the area of the pond and teahouse.

The fountain is the focal point for the circular plaza and the first stage of water treatment; the teahouse is the only location in the park where tea and food are served.

As pedestrians move from the area of the settling pond through the second water treatment stage, the experience has a strong sensory component. The noise of the water passing through the flowforms, the organic quality of their design, and their alignment through the area dominate the space. See Fig. 6.31. No handrails exist in this sub-area and the flowforms were physically un-restricted. This open access encourages visitors to touch the water adding the sense of touch to the experience. During visits, I observed people of all ages touching the water. Children of all ages tend to scamper along the water course and play with the water.

The journey to the third stage consists of a covered path that descends a steep and wooded slope. See Fig. 6.32. A trellis covered with vegetation creates a dark corridor. The combination of the narrow enclosure, near darkness, and steep path dropping nine meters in a short distance creates a sense of mystery and anticipation.

Fig. 6.31 First series of flowforms
Photos by author

Fig. 6.32 Path descends to wetlands area

The feeling of this particular zone for Ruddick has the magical qualities of falling down the rabbit hole in *Alice in Wonderland* (M Ruddick 2006, pers. comm., 12 June). At the bottom of the hill, the steep stepping stone path opens onto a woodland. The path then "twists and turns" through a Chinese Picturesque landscape for approximately fifty meters and opens

onto a timber boardwalk path system.

The path's material change from stone to timber marks a change of scenery as the paving material changes from stone to a timber boardwalk. The timber boardwalk area is three times the width of the stone path with low plantings. This creates a change from the dappled light cast in the shaded woodland to a sense of openness created by the light from the open sky.

The combination of the path change of width and material, and the forest clearing announce the next treatment stage – the constructed wetlands. In design terms, the material changes and the clearing or openness to the sky announce a change in the pedestrian rhythm. Benches that match the timber boardwalk are located in the center of the area, allowing visitors a place to sit and rest before experiencing the constructed wetlands. Visitors are also given the choice to take a stone path that branches off one edge of the timber deck toward the riverfront.

The timber boardwalk path system into the constructed wetlands has a random-like quality. No clear directional signage is provided and the visitor is left to wander up, down, and around the terraced curvilinear settling ponds. The boardwalk width varies from two to six meters. The widths appear to be coordinated with the size of the settling pond. For example five meter wide paths occur at the perimeter of the larger ponds, with narrow paths located along the small ponds. Benches are provided along the wider paths.

Fig. 6.33 Terraced wetland ponds. Photo by author.

The constructed wetlands – the so-called "lungs of the park" – have an organic quality. Park visitors in this area are surrounded by a mélange of biological processes occurring in a system of over sixteen terraced filtering ponds. See Fig. 6.33. The varied widths of the timber boardwalk path system along the curves of the ponds create a comfortable scale for observing the biological complexity of water purification.

Figs. 6.34 and 6.35 Amphitheater design is dominant and out of scale. Photos by author

The bottom end or southeastern end of the park suffers by comparison to the rest. The amphitheater and wading pool fight against the integrity of the design rather than complementing it. See Figs. 6.34, 6.35 and 6.36. They create large, hard-surfaced areas that virtually span the distance from river to city edge, cutting off the bottom of the park. Beyond the wading pool, the water channels into a narrow stream and lushly vegetated naturalistic area ending a short distance from the children's wading pool area. The water terminates in an inlet and pipe for discharge into the river. Beyond this area, the footpath is informal and unimproved. There is no signage or place marker to signal the end of the path or water cleansing process. The only way to exit the park is to retrace the path back to the body of the park.

Fig. 6.36 Children's play area, wading pool
Photos by author.

Fig. 6.37 Signage, Gingko leaf form

6.1.9 Design Analysis and Hybrid Modern Design

Living Water Park exhibits strong influences from international trends in landscape architecture, but it also is a distinctively Chinese park. It is the first ecologically-oriented park of its type in China, and it was unusual in its didactic character at the time it was built. Neither of these concepts would have been alien to public parks in the west and Japan; but both represented major departures from Chinese park design traditions at that time. Simultaneously, LWP's spatial form incorporated many elements of the Chinese Picturesque, including most of the key features of classical garden design, e.g. waterscape scenes and artificial mountain. It also had the obligatory public gathering area required for staging political events.

The closest analogue to LWP is Lorna Jordan's Waterworks Garden in Reston, Washington. The Waterworks Garden was completed in 1996, two years before the opening of Living Water Park. Both parks were conceived at about the same time by environmental artists and reflect similar concerns with water purification. Waterworks Gardens also was infrastructure-oriented and processed stormwater using natural processes. Jordan's garden is similar in that it cleanses water; some of the artwork, mosaic benches and paving design recalls Gaudi. See Figs. 6.38 and 6.39.

Fig. 6.38 Jordan's Waterworks Gardens
Photo from http:/lornajordan.com

Fig. 6.39 Gaudi's Parc Guell, Barcelona, Spain
Photo by author.

However, Waterworks Garden also differs in certain important ways. It processes water from a reclamation plant and is located far from any urban area. In contrast, LWP is purely a demonstration project in a densely populated urban area; and the water processed through LWP is returned to the adjacent Funan river system.

Much of LWP'S design is international in concept and style. Elements such as the waterdrop fountain or sculpted flowforms may contain

references to Chinese culture and history, but they would not be recognized as elements of traditional open space design in China. On the contrary, they are very much a romantic and foreign view of Chinese design. However, LWP does include many key elements of traditional Chinese park design. Fig. 6.40 depicts LWP's terminology for scenes that were used in the park's

Fig. 6.41 Artificial island of flowers. Photo by author

entry sign. The terms are indicative of scenic design, a technique used in the Chinese Picturesque design paradigm. They call out individual scenes or special views within the park.

The artificial mountain is a very characteristic Chinese Picturesque design element, as well as the waterscape scenes that were designed throughout the park. See Figs. 6.41 – 6.43. The city landscape architect, Huang, identified the basic principles and design grammar used, e.g., "rock piling," scene-making, borrowing and framing scenes (C Huang 2007, pers.

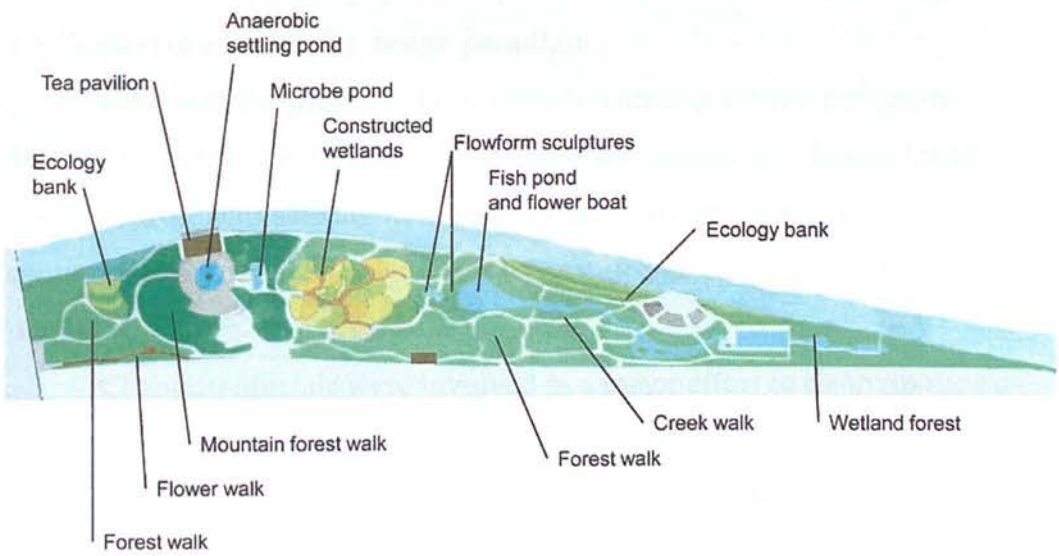

Fig. 6.40 Scenes depicted in Park Signage. Graphic by author based on park signage.

Fig. 6.42 Waterscape view
Photos by author

Fig. 6.43 Borrowing the river view in background

comm., 21 April). Other techniques were used in LWP including:

- the addition of the artificial island in the fish pond, Fig. 6.41.
- the use of twists and turns in the path design along waterscape edges
- the use of plant materials, e.g. bamboo stands would define transition from sub-area to sub-area or define a change of scenery

LWP is the first park in China to have exhibited this combination of international ecological design and Chinese Picturesque design concepts and conventions. Fig. 6.44 is an analytical diagram for building the theory for hybrid modern design with the LWP case study. It presents an interpretation of ways that LWP may be illustrating the hybrid modern design form, as well as developing a code for defining hybrid modern design. It diagrams LWP's design paradigms, the related design grammar or structuring design principles and design vocabulary that would accompany the grammar. Materiality describes the physical expression that was realized through the application of a particular design paradigm.

LWP was the product of collaboration among foreign designers attuned to international trends, local designers steeped in Chinese tradition, and public officials seeking new ways to deal with problems of contemporary China; its creation relied as much on fortunate accident as intention.

Chengdu officials were involved in a major effort to clean up the Fu-Nan River at the time when Betsy Damon brought her ecologically-oriented performance art and environmental activism to the banks of the river. Her involvement in the park project grew directly out of that conjunction of events. The design process threw Damon, Ruddick and Choy together with

local designers and forced the design team to rely on personnel from the local design institute to develop the project and oversee construction. The client was a municipality rather than a multinational corporation, and public officials introduced many additional constraints into the design process.

Design Paradigm	Design grammar	Design Vocabulary	Materiality
Artistic + Ecological	Living water/Biomimicry Celebrate nature	Water cleansing via biological processes Constructed nature Organic	Natural: aerobic, anaerobic Indigenous plants and stone In situ concrete
Didactic	Water treatment Commemorate river clean-up	Constructed, Natural Interpretative signage	Water Painted timber
Cultural	Local history Symbolism	Everyday use of riverfront Rice terraces Huanglong Ponds Mt. Emei River as city icon Circle Fish	Steps made of local stone Lawn, wetland plants In-situ concrete/ stone Engineered fill Riverfront promenade Water drop, heaven Plan interpretation
Chinese Picturesque	Scene-making Scene-manipulation	Waterscape, woodland Borrowing scenes Framing scenes Twists and turns	Stages of treating water, Circulation Spatial depth Spatial enclosure

Fig. 6.44 Design analysis diagram for hybrid modern design theory-building

Ruddick's comment that the process took on a life of its own when it moved to implementation is revealing; the project had moved into a stage where primary control was no longer vested in the foreign design team. Although this is typical of municipal projects in China, it is a far cry from typical client relationships in North America.

The duality of the project went deeper than just the combination of different elements drawn from different traditions. In many cases, specific design elements meant different things to local designers and foreigners. Damon and Ruddick saw many elements of the design as having a clear Chinese quality: ginkgo leaf, lotus flower and phoenix flowforms, the circular water drop fountain, the references to Mt. Emei or the Huanglong limestone terraced ponds. Local designers and officials saw these as innovative foreign ideas or else invested them with different local meanings – such as conformity to the traditions of rock piling or borrowing scenery.

The outcome of this process was the first of the Chinese landmark

parks with a hybrid modern design. See Figs. 6.45 and 6.46. The hybrid character of the design was created by the hybrid character of the design team and the process that created LWP. It represents a collision of Chinese Picturesque language with global design influences and interpretations of the

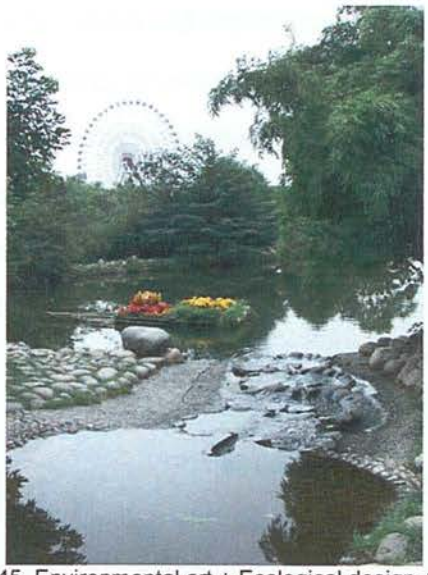

Fig. 6.45 Environmental art + Ecological design + Chinese Picturesque = hybrid modern

locale. The park was nonetheless a path breaking project for China. It has had a major influence on the design of subsequent municipal parks in China and it helped to spawn the movement toward hybrid modern design in Chinese landscape architecture.

LWP was influential for many reasons. Its timing was critical. LWP opened at a time of escalating environmental concern in China. It rapidly became a flagship project, both for its environmental focus and didactic character. It has been a standard destination for mayors from all parts of China to visit, and hundreds of municipal officials have taken it as an example of the type of project they might aspire to have in their cities.

Fig. 6.46 Hybrid Modern Design. Photos by author. Fig. 6.47 Scholar rock entry and soft urban edge

LWP's hybrid modern design form may have occurred as a result of the mix of players, foreigner and domestic professionals led first by an environmental artist whose concept would be developed and constructed by the local design institute. Arguably, the Chinese Picturesque surrounds the organically and artistically presented water treatment system. LWP's spatial form ended up with a soft edge adjacent to the urban fabric. This soft green Chinese Picturesque edge creates a spatial enclosure (Fig. 6.47). This design move makes LWP internally focused on the linear water treatment system. The riverfront edge creates open views of the surrounding scenery, a type of Chinese Picturesque scene manipulation. See Figs. 6.48 and 6.49.

Fig. 6.48 Terraced riverfront

Fig. 6.49 Riverfront steps

Another interpretative technique used to build the discourse for hybrid modern design theory is the textual diagram depicted in Fig. 6.50. It is a textual synthesis of LWP's design paradigms that incorporates global and local influences into a set of simple arithmetic formulas that when combined together can begin to establish a way to interpret and define the hybrid modern design form.

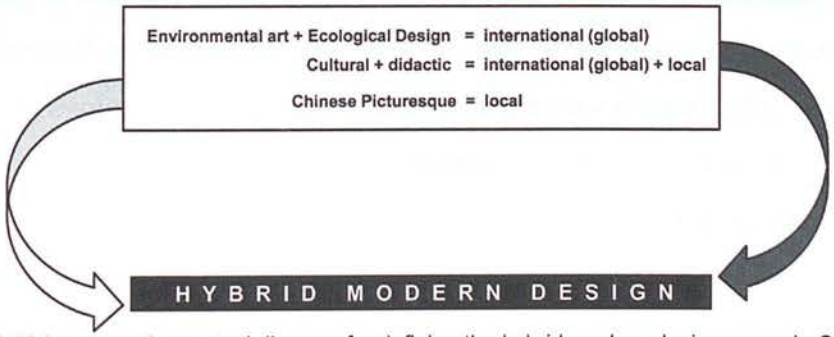

Fig.6.50 Interpretative textual diagram for defining the hybrid modern design genre in China

LWP also created a reputation for innovation and expertise for some of the Chinese professional staff associated with the project such as Huang Shi Da, and they have become important consultants and advisors within

China. LWP has won major awards inside and outside China, and virtually every young Chinese landscape architect has studied the park. All of this has combined to give Living Water Park a seminal role in the recent history of open space design in China. As the first landmark park to be constructed, interpretative analysis was a critical methodology employed. It assists in my research efforts to begin building a theory for the emerging form called hybrid modern design in late 20th century China.

6.2 Case Study Two: Zhongshan Shipyard Park, Zhongshan, Guangdong

Guang Dong Sheng Zhong Shan Shi Qi Jiang Gong Yuan
广东省中山市岐江公园

'Landscape design is a process that visualizes the meaning of the site through preserving and modifying the existing forms, and if necessary, creating new forms'.

Yu (2003, p.36)

Fig. 6.51 Zhongshan Shipyard Park, Google 2009 map

Zhongshan Shipyard Park was completed in 2000. This case study park is located in the city of Zhongshan, Guangdong province in southern China. This city's stature is not in line with Beijing or Shanghai and is therefore considered a secondary city in this research. It is one of the most interesting of the new parks that have been built in China's secondary cities.

Zhongshan Shipyard Park was designed to serve as a memorial to the early post-revolutionary industrial history of China – the period when Mao ruled a country largely organized into workers' collectives. This is a period that much of the Chinese population now is eager to forget, although it was a watershed period in the creation of the People's Republic of China.

The park was designed by a team from Turenscape Design Institute, one of the first private design firms offering professional services in landscape architecture. Turenscape Design Institute is headed by Yu Kongjian, Harvard-trained Director of the Center for Landscape Architecture at Peking

Fig. 6.52 Aerial view of ZSP.
Photos provided by TDI, published with permission

Fig. 6.53 Yuezhong Shipyard, c.1980's photo by city
Published with permission.

University. Turenscape Design Institute operates as a multi- disciplinary firm and is staffed with landscape architects, urban planners, architects, environmental scientists and engineers.

Yu played a key role in the creation of Zhongshan Shipyard Park, and many aspects of the park reflect his vision of landscape architecture in China. The design of this case study park is simultaneously very strongly influenced by contemporary European and North American design and deeply Chinese in its homage to the revolutionary history of the nation and its appropriation of the Chinese Picturesque genre. As in the discussion on LWP, hereafter, this case study park shall be referred to as ZSP, and Turenscape Design Institute firm as TDI.

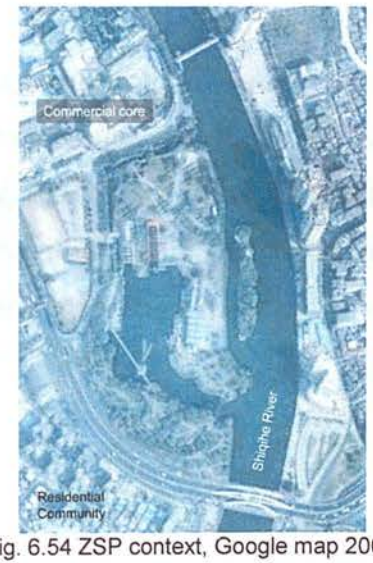

Fig. 6.54 ZSP context, Google map 2009

6.2.1 Zhongshan historical and socio-cultural context

The project is on the site of a former factory, Yuezhong Shipyard, located in the City of Zhongshan. See Fig. 6.53. The site covers approximately eleven hectares and is situated on the southern edge of Zhongshan's urban core adjacent to the Shiqihe River. See Fig. 6.54. When it

was operational, the Yuezhong Shipyard served as a dry dock for ship repair and factory for manufacturing steel ships.

This city was formerly known as Xiangshan and was renamed in the 1980's for its most prominent native son, Dr. Sun Yat-sen (1866-1925). Sun Yat-sen is deeply revered throughout China for his role in the Republican revolution of the 1920's. Zhongshan is the *Puntonghua* transliteration of Yat-sen, the Cantonese dialect. This link to Sun Yat-sen is cherished by the population of southern China, and it is an important element of the city's identity.

The city lies along the western edge of the Pearl River Delta in Guangdong province adjacent to the South China Sea and northwest of the Hong Kong Special Administrative Region. See Figs. 6.55 and 6.56. Its location on a tributary of the Pearl River 86 km south of Guangdong's provincial capital, Guangzhou, made it a natural site for shipbuilding. See Fig. 6.56.

The Yuezhong Shipyard was the city's industrial heart for nearly a half-century. The shipyard was the largest employer in Zhongshan from its founding in 1953 to the early 1980's when employment peaked with a total of 2000 workers onsite (J Peng 2007, pers. comm., 26 April). The shipyard finally closed in 1999 after declaring bankruptcy; the local economy shifted to mass manufacturing of consumer electronics for export (K Yu 2007, pers. comm., 14 March). Prior to that time, the shipyard had an unbroken history that spanned the Great Leap Forward of the 1950's, the upheavals of the Cultural Revolution in the 1960's, Deng Xiaoping's reforms in the 1970's, and the

Fig. 6.55 Guangdong province
Graphics based on maps provided by city.

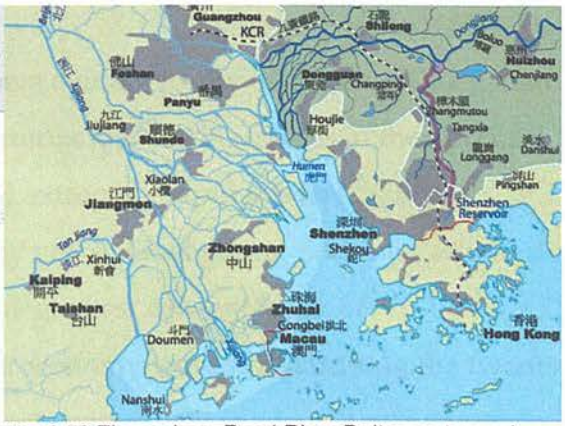

Fig. 6.56 Zhongshan, Pearl River Delta western edge, south of Guangzhou, the Guangdong's capital city

rapid growth of export manufacturing in the 1980's and 1990's (J Peng 2007, pers. comm., 15 March).

The Yuezhong Shipyard was a state-owned enterprise. It was also a work unit or collective, *danwei*, 单位. The collectives were one of the foundations of the communist society under Mao. The state-owned enterprises were more than just factories; they were monolithic social institutions that took in all aspects of the lives of their employees. Workers lived in dormitories and ate in canteens at the shipyard site. Their children were educated onsite, and families relied on the rudimentary recreational areas within the factory compound for leisure activities. All aspects of social welfare, including health care and retirement, were provided by the collective. Employment involved a type of cradle-to-grave security that came to be known as the "iron rice bowl."

Today, the site has become home to ZSP, a public park completed in 2000 that has won a number of international and domestic awards since its construction. ZSP is simultaneously a monument to China's recent history, a highly dramatic open space design, and a recreational area that provides new facilities for the people of Zhongshan.

In researching this case study, the most extensive and detailed interviews were provided by the two individuals who played key roles in leading the project: Deputy Mayor Peng Jiangweng on the client side, and Yu Kongjian for the design team. Most interviewing was done in Chinese with the assistance of translation. Professor Yu is fluent in English and was interviewed in English. See Appendix B for a list of key players.

6.2.2 Project History

In the mid-1990's it had become evident to city officials in Zhongshan that the days of the shipyard were numbered. Zhongshan is in the part of southern China that has experienced extremely rapid modernization of industry and growth in the last thirty years. Guangdong province, where Zhongshan is situated, is home to the greatest concentration of manufacturing industry on earth; its economy would rank among the twenty largest in the world if it were a separate nation. Guangdong's manufacturing industry is largely devoted to products such as electronics and consumer

goods and Zhongshan has emerged as one of its many centers of electronics manufacturing.

By the 1990's, the Yuezhong Shipyard's business had been falling off, and it had become unsustainable from an economic standpoint. Like many other state-owned enterprises in China, the shipyard was being kept alive by infusions of money from the state banks – loans that would never be repaid.

The Deputy Mayor of Zhongshan, Peng Jiangwen, became leader of an effort by city government to find new uses for the shipyard site (K Yu 2007, pers. comm., 14 March). The site occupies a strategic location in the commercial core of Zhongshan, and it could not be allowed to become derelict without serious implications for urban well-being. ZSP is situated between the city's commercial downtown area and its major residential areas. The development of a new public park in the area was thought to help stimulate property development in the central city and promote urban regeneration (J. Peng 2007, pers. comm., 15 March). The larger goal of the mayor's office is – like mayors in many Chinese cities – to develop Zhongshan as a high-technology research center (A Ye 2008, pers. comm., 22 January).

The Zhongshan city administration recognized that serious environmental degradation had taken place in the region during the preceding twenty years, and one of their goals was to strike a balance between promoting industry and creating a habitable city. They were encouraged by the fact that past efforts in these areas had resulted in Zhongshan receiving designation in 1996 as a Chinese National Garden City, a biennial award given by the Ministry of Construction (J Peng 2007, pers. comm., 15 March). Zhongshan's Mayor Huang Ziqiang had been awarded the 1997 United Nations Habitat Scroll of Honor for improvement of the urban environment in 1997, a prestigious international award (J Peng 2007, pers. comm., 15 March).

Peng met Professor Yu at a Mayor's conference in Beijing in 1998 and the Yuezhong Shipyard had already been slated for closing (J Peng 2007, pers. comm., 15 March). They discussed a variety of issues related to urban renewal at the conference, but not the design for the replacement of

Yuezhong Shipyard (J Peng 2007, pers. comm., 15 March).

Zhongshan officials already had gone through the typical design competition process and were prepared to hire a French landscape architect; but Deputy Mayor Peng pressed other city officials to consider giving the design commission to Yu Kongjian and TDI, a China-based design firm (J Peng 2007, pers. comm., 15 March). A meeting was arranged between Deputy Mayor Peng and Yu with Zhongshan officials onsite; and subsequently, the local officials agreed to give a sole-source contract to TDI on the condition that design approval could be achieved (J Peng 2007, pers. comm., 15 March).

Approval was achieved and the park project went forward after an unusually long review period in China, lasting nearly a year (K Yu 2007, pers. comm., 14 March). Once the design was approved, construction took place very quickly. This is not unusual in China, where major building projects and public works often are built at a speed that is unimaginable in Europe or North America The construction of the park was completed for the October national holiday in 2000 at a cost of approximately ¥40 million Chinese renminbi or £4.2 million British pounds.

6.2.3 Project objectives: Client (Zhongshan local officials) perspective

The objectives for the municipal officials of Zhongshan were straightforward and driven by one overall goal: economic development. Virtually all public policy in China revolves around the goals of job creation and social welfare. They are seen as the key to political stability in a nation that faces millions of people entering the workforce every year. The closure of state-owned enterprises exacerbates these concerns; many have been kept alive by municipalities simply to provide employment.

The position of the site also was seen as a significant opportunity for urban regeneration by the office of the mayor. A successful, high-profile park development was believed to draw foreign investment and spur the growth of high-tech industry in Zhongshan (J Peng 2007, pers. comm., 15 March). The so-called "high-technology research parks" in China have become nodes for new investment in industries that range from relatively simple contract assembly of electronic devices to research and development

on new biomedical products. Every city mayor and provincial governor now wants this type of high-tech industrial development.

Zhongshan city officials (J Peng 2007, pers. comm., 15 March) had four major urban regeneration goals for the conversion of the shipyard into a park:

- Improve the overall image and identity of the downtown area
- Increase real estate investment opportunities and attract foreign investment to the area
- Improve recreational investment opportunities for the area
- Serve as a regional tourist attraction.

As indicated above, the Zhongshan city officials had a fifth goal that was not articulated as part of their list. It was to have a park that could serve as a visible signal of their environmental concerns. This was seen as an important issue in building a positive profile for the city with the central government in Beijing and it also mattered to the local citizens of Zhongshan (J Peng 2007, pers. comm., 15 March). As indicated in the analysis on LWP, China has faced serious environmental degradation as a result of hyper-urbanization. Poor water and air quality, and shortages of electricity have become critical issues that have received a great deal of publicity during the last decade; they have become a source of considerable discontent. The concerns of the people have helped to push environmental issues high on the political agenda for central and local governments.

6.2.4 Project objectives: design team (TDI) perspective

TDI developed a variety of aesthetic and social objectives that helped to shape their program for the park. The design team saw these objectives as a means of serving the client's interests and creating an innovative design that was sensitive to the environment and context. The design team also had the unspoken goal that exists in many projects – to create an award-winning design and break new ground in Chinese open space design and demonstrate the power of landscape architecture (K Yu 2007, pers. comm., 14 March).

TDI's design approach followed the *genius loci* philosophy to develop a design that incorporated the spirit of the place. Yu's interpretation of the

genius loci included both the natural ecology of the site as well as its cultural history (K Yu 2007, pers. comm., 14 March). In some ways Yu was replicating Treib's definition for the genius loci in his search to find the spirit of the place; or, it may be that Yu takes on a hybridized interpretation that incorporates both the spirit of the place, as well as *qi*, described earlier as the life force.

TDI's approach included honoring the factory workers who had toiled and lived there by creating a design that memorialized their work and their lives. Yu, in particular, saw the need to create a design that could engage the public not only in the history of the site but also the recent history of the Chinese nation (K Yu 2007, pers. comm., 14 March). This was a challenge because a majority of the Chinese public has developed a prepossession with change and modern life and turned its back on the recent history of the Mao era (J Peng 2007, pers. comm., 15 March).

Simultaneously, some of the educated population, an emergent nostalgia for traditional China that re-imagines and romanticizes imperial society has surfaced (W Wang 2009, pers. comm., 12 June). Yu represents the new generation of Chinese who is a staunch CCP member that believes the imperial era was a backward time – a major disruption for China's road to modernity. Progress in design thinking in China's landscape architecture has been oppressed by the Chinese Picturesque genre, a symbol of imperial China (K Yu 2007, pers. comm., 14 March).

For the design of ZSP, TDI was committed to executing low-impact, ecologically sensitive design. This fit well with Yu's interpretation of the genius loci approach because both approaches emphasize preservation and use of existing materials and environmental features. TDI had the objective of recycling both manmade and natural elements of the site, including buildings and other industrial artifacts and existing plant materials. Yu (2007) summarized this objective as involving three design principles: preservation, re-use, and recycling. In Yu's words, the main objective was 'to artistically and ecologically dramatize the site's spirit' (K Yu 2007, pers. comm., 14 March).

These three principles became the watchwords that ultimately guided

the development of TDI's design program. In interviews on 14 March 2007 with key designers Pang Wei and Yu Kongjian, they emphasized their design approach and principles:

- "preserve" means low impact if possible, to retain native habitats, water, and cultural and historical elements;
- "re-use" refers to transformation of existing structures, materials and forms for new functions; and
- "recycle" means to interpret the existing forms, materials and site's history to re-create new forms for new functions.

TDI saw these three principles as a means of visualizing and creating new scenery that would strengthen the meaning of the site (K Yu 2007, pers. comm., 14 March).

6.2.5 Program development process: Client

As indicated above, Zhongshan's Deputy Mayor Peng pressed other city officials to move ahead to grant the design commission to TDI. City officials imposed a caveat that design approval would need to be achieved. In this case, approval involved a government design review committee composed of Communist Party officials, city government officials, and senior educators. Additionally, Peng city officials sought community feedback, due to their belief that Zhongshan was socially progressive (J Peng 2007, pers. comm., 15 March).

The combination of the government design review and community feedback process was unusually long for a park design in China. Typically, a public park would be designed by the local design institute and built by the local construction bureau without any oversight. TDI's general design concept to celebrate the shipyard's industrial heritage was considered controversial and prolonged the government review process (K Yu 2007, pers. comm., 14 March).

Live design presentations by TDI were televised to the community and physical models were displayed in city government buildings (K Yu 2007, pers. comm., 14 March). According to an interview with Deputy Mayor Peng 15 March 2007 and later confirmed by Prof. Sun (X Sun 2008, pers. comm., 18 June), it was the first time that the public was included in the

design review process in China. "Suggestion boxes" were located in the buildings where the models were on display, and the community was encouraged to leave written comments (K Yu 2007, pers. comm., 14 March). Most comments were positive (W Pang 2007, pers. comm., 14 March). Many members of the local community had family members who had worked in the shipyard and community members were pleased by the idea that the park would serve as a memorial to their lives (K Yu 2007, pers. comm., 14 March).

6.2.6 Program development process: TDI

TDI had a much more extensive and complex role than the city in these parts of the project. The design program for the park was developed by TDI and submitted to the city for review and approval (W Pang 2007, pers. comm., 14 March). Unlike projects where client representatives work in close coordination with the design team, the role of the city was primarily reactive. The city relied on TDI to translate their ideas and objectives into a program and park design. During interviews on 15 March 2007 with Deputy Mayor Peng, Planning Bureau Chief Liu Huilin, and Situ Weizhan - who represented the Communist Party– TDI team account of the design process was confirmed, as well as filling in the city's view of it.

The program development process began by bringing the project team to examine the site and begin gathering data (K Yu 2007, pers. comm., 14 March). The team was made up of TDI staff and students from Peking University. The early stages of the design process involved several weeks spent gathering data and conducting extensive research (K Yu 2007, pers. comm., 14 March).

The data gathering effort began with an inventory of the shipyard site and later review of the city's archives. TDI surveyed the site and created an inventory of existing structures and forms. They also recorded the condition of the items in their shipyard inventory. See Appendix B for further detail. Field notes and photography were used to record the physical character of the site – its built form and materials, natural setting and vegetation, dynamics of the river and tidal fluctuations, visual quality, and the site's relationship to its urban context. Appendix B contains a selected archival

visual record. TDI also met with flood control engineers from the city to assess the problems posed by the site's location on the river.

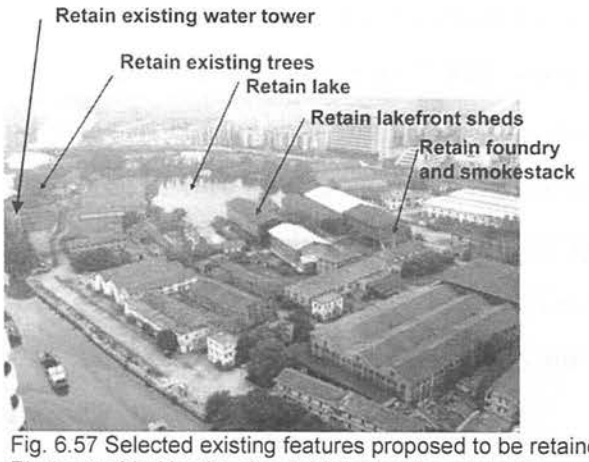

Fig. 6.57 Selected existing features proposed to be retained. Photo provided by the city, published with permission.

The team interviewed former shipyard workers to understand their daily experiences. These oral histories became an important part of TDI's inventory of the socio-cultural aspects of the site. As indicated earlier, TDI was utilizing the *genius loci* design paradigm in their attempt to understand the spirit of the place. TDI was looking for design inspiration by their understanding of the site's physical features, as well as its history (K Yu 2007, pers. comm., 14 March).

TDI also researched international design precedents for former industrial sites: Richard Haag's Gas Works Park in Seattle, Washington and Peter Latz's Landschaftspark Nord in Germany, now referred to as Duisburg Park (K Yu 2007, pers. comm., 14 March). The Gas Works Park was built in the 1970's and Duisburg Park had opened to the public in 1994, five years before ZSP was designed. Both sites were brownfields and former industrial sites.

TDI worked with the City's regeneration objectives and laid the groundwork for their design approach in initial client meetings. TDI presented the findings from their analysis and the precedents from Gas Works Park and Duisburg Park to the city. TDI saw the site's industrial heritage of the Mao era as one of the major design opportunities. Additionally, the water features in the site, and its mature vegetation were viewed by TDI as important design opportunities. The major challenges TDI faced were flood control and daily tidal fluctuations.

TDI's assessment was that the site was emblematic of the major development of industry during the twentieth century in both Zhongshan and the nation of China. As Yu described it in an interview on 14 March 2007, "the project is a small site with a big story." TDI wanted to honor the factory workers and preserve these social and cultural aspects of the city's history. In many ways, the history of the shipyard was the history of China since the revolution. During a half century, the workers at Yuezhong shipyard had lived through the Great Leap Forward, the Cultural Revolution, the economic reforms under Deng Xiaoping, and the export boom and entry of China into the world economy.

TDI organized the site with the Taoist *yin-yang* symbol for harmony. See Fig. 6.58. The northern part of the site was the "active" (yang) area or urban zone adjacent to the urban core. It was also the location for most of the shipyard buildings. The "passive" (yin) area and woodland zone designated in the southern part of the park where natural mature vegetation existed around the lake and natural ecology.

The park's program was not complex. See 6.59. The active zone is connected with the adjacent urban fabric north of the park and the residential community to the west. Within the northern active zone, TDI created an entry plaza with a fountain at the northern edge, informal lawn areas for sitting, a new lakefront building that contains an art gallery and office spaces.

Other program elements included an artificial creek with two purposes: to provide a place for children to play and to serve as a sound buffer against the noise generated by traffic in the adjacent street. Machinery from the shipyard factory was re-painted and machines were located as focal points in the urban zone. Some existing structures were retained and re-used in their original locations in the park. Along the northwestern edge of the lake, TDI's design program included a series of platforms with native water vegetation that allowed visitors to observe the fluctuating water levels. A boat launch and small boat marina and a lakefront teahouse were also proposed. In the program, the passive zone in the southern area of the park consisted primarily of an informal pedestrian path network in the woodland

area and a lakefront path combined with a new bridge and new pavilion. An artificial island was created around an existing stand of trees for both preservation and flood control purposes and preservation.

Fig. 6.58 TDI's General Use Diagram and *Yin-yang* dualism. Plan by TDI, published with permission.

Fig. 6.59 TDI Program activity zones, graphic by TDI, published with permission

The concept of "active" and "passive" zones was interpreted broadly by TDI. Most of the planned activity areas in the park were situated in the active zone around and above the northern half of the lake. These included features such as designed as areas for play and exhibition spaces or other

elements designed to make visitors to the park think about its history and meaning. The passive zone was intended primarily for enjoyment of the natural environment. It consisted largely of lakefront areas and a small woodland in the southern half of the lake. The arrangement of passive and active zones reflected the urban context of the park with the is north of the site and adjacent to the active zones of the park, and the passive zones abut the residential areas to the west and south. The park creates a transition between these two areas.

Fig. 6.61 Main visual and organizing axis, 2009 Google map

6.2.7 Realization of the design and park experience

The park design capitalizes on the position of the lake between active and passive zones. An axial path begins at the northern gateway to the park and leads visitors through the active areas to the lakefront. On the opposite side of the lake, at the edge of the passive zone, the visual axis connects to a single, constructed structure – a small pavilion located on a bridge spanning part of the southern lakefront. See Fig. 6.61. The pavilion is designed for viewing the lake and the natural scenery around it. The visual axis links the two sides of the lake and makes the lake a connection between the active and passive zones as well as a barrier between them. The first part of the visual axis is a set of railway tracks leading from the north gate toward the lake. This "railroad path" is a striking sixteen meter-wide pathway that leads a half mile from north gate to the lakefront. Recycled rails and ties were laid in the center of the path, sharply highlighted by a bed of white rocks bordered by native grasses, steel bands and granite walkways. The railroad path serves as the major organizing axis of the park; it also provides primary access to the lakefront.

The use of the rails for the primary path is a symbolic reference to the original rail tracks that were used to move ships in and out of the water in the old shipyard. TDI saw the railroad path as a symbol of modern China's industrial journey (K Yu 2007, pers. comm., 14 March). It has grown popular for many uses in addition to its function as a pedestrian path. Family, children and adolescents and senior citizens play there and it is used as a backdrop for wedding photographs. See Fig. 6.62.

Fig. 6.62 Railroad path, primary design axis and path. Photo by author

TDI also created a series of scenes and smaller focal points. See Fig. 6.63. These serve as activity zones throughout the park and romanticize the site's industrial past. In their final master plan, these scenes were linked by a system of visual corridors and pedestrian movement along a path system linked to the railroad path. The scenes are created by spatial arrangements that utilize three dimensional forms and also deal with the temporal aspects of the scenes.

Throughout the design of the park, TDI emphasized the history and context of the site. This is reflected most strongly in the design elements of the active zone. In line with TDI's "preserve, re-use, recycle" philosophy, they made extensive use of existing structures and designed a number of new structures that had close connections to the history of the site. In many cases, this involved renovation or reconstruction of original structures that no longer met safety standards. Some structures could not be re-used

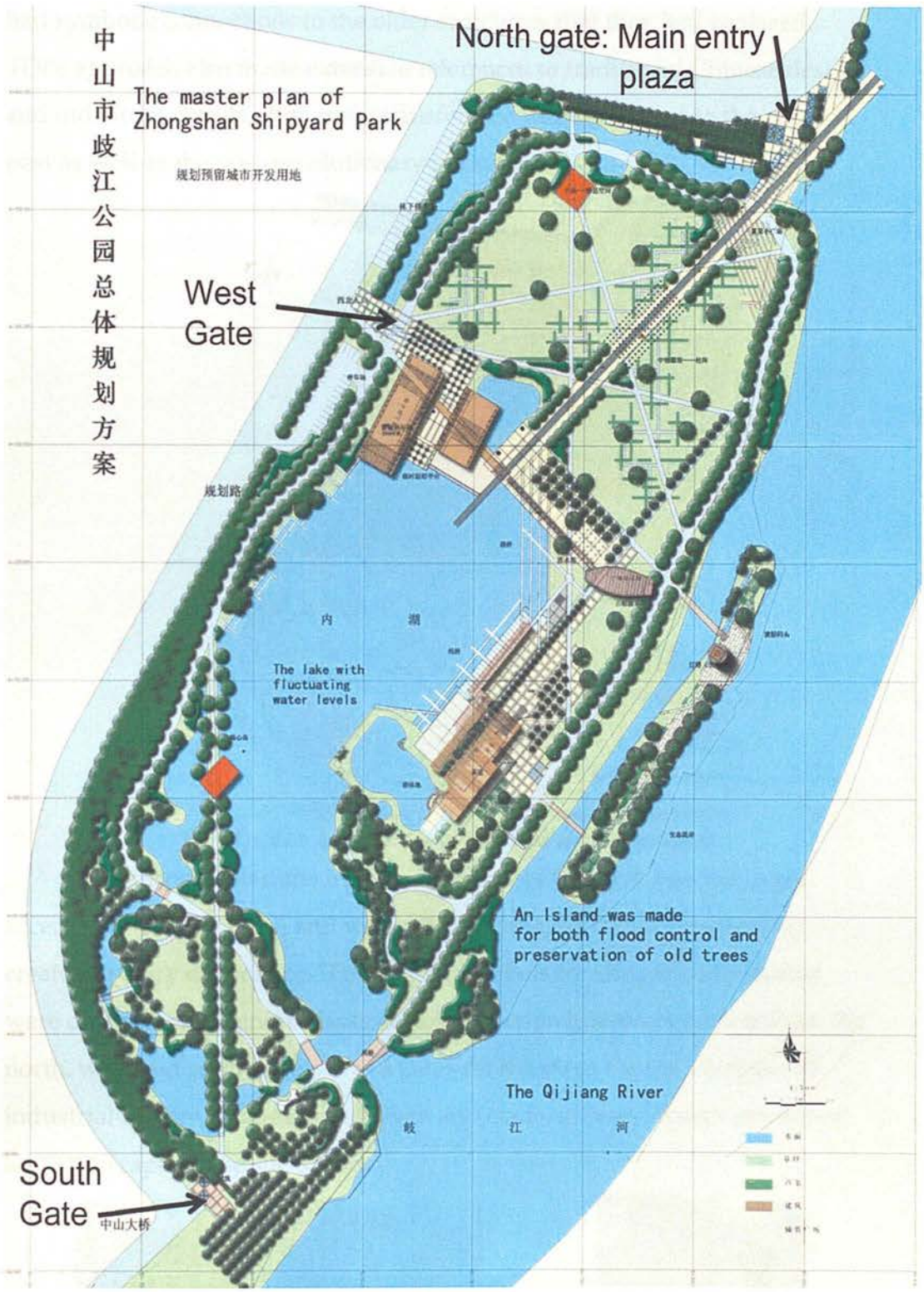

Fig. 6.60 TDI's Master Plan, published with permission.

and were completely demolished and replaced with new construction that had symbolic connections to the older structures that they had replaced. TDI's approach also made extensive references to traditional Chinese design, and industrial objects often were transformed into references to the classical past as well as the post-revolutionary period.

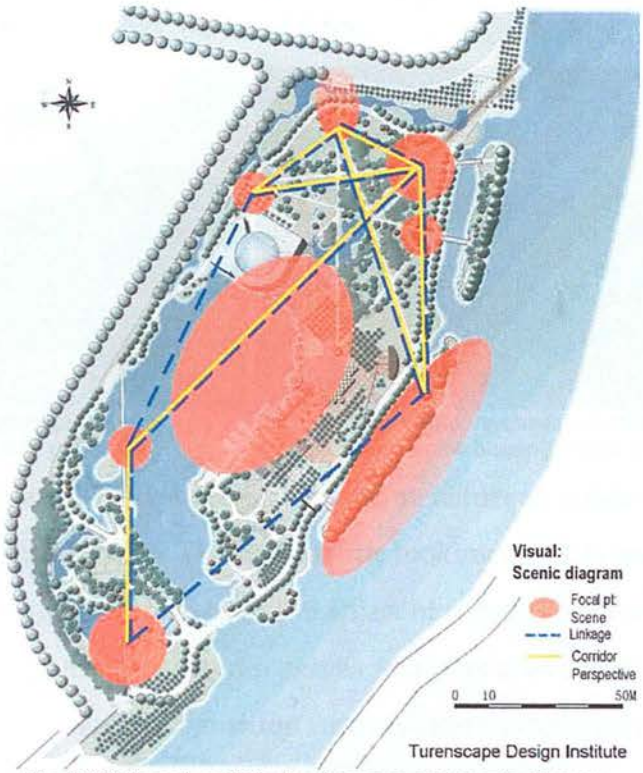

Fig. 6.63 Based on TDI visual access and scenic diagram

TDI incorporated the industrial history of the park into the major access points at the north and west gates to the park and used it to help create the entry experience. They adopted labels for the park entries that were drawn from Chinese classical garden design grammar, calling them the north, west and south gates. These gates set the stage for the interplay of industrial history, Chinese symbolism and contemporary design employed by TDI to capture the site's spirit.

Fig. 6.64 North gate: main entry plaza + fountain
Photo by TDI, published with permission

Fig.6.65 Steel paving, industrial design vocabulary. Photo by author

At the north gate, a water fountain marks the main plaza to the park. The fountain is built with materials such as riveted steel plates that make deliberate references to the site's industrial history. The construction of a traditional element such as a water feature using materials clearly associated with heavy industry is characteristic of the design vocabulary employed throughout the park. See Figs. 6.64 and 6.65.

Fig. 6.66 West gate: re-used gantry
Photo by TDI, published with permission

Fig. 6.67 South gate: re-used industrial equipment combined with a new building. Photo by author.

At the west gate, TDI re-used a shipyard structure in conjunction with an artificial creek. See Fig. 6.66. The naturalistic looking creek is intended to function as a buffer against noise from the adjacent street. The creek also was designed as a participatory zone and it serves as a play area during warm weather. The creek creates the transition from adjacent neighborhoods into the main body of the park.

Natural stones were used in the creek bed along with careful placement of ornamental boulders. See Fig. 6.66. A shipyard crane sited at the gate echoes a traditional Chinese arched gateway. However, TDI also

Figs. 6.68 + Fig. 6.69 Crane and bronze sculpture depict an everyday scene.
Photos by TDI, published with permission.

used bronze figurative sculpture to place the crane in an industrial scene. The bronze figures were sculpted as actual scale. See Figs. 6.68 and 6.69. The visual experience at the west gate thus combines several experiences and layers of meaning. It juxtaposes a traditional waterscape scene and a re-cycled industrial crane. It also transforms the meaning of the crane into a traditional Chinese gateway; but through the scene of the shipyard workers, it also celebrates the memory of everyday factory work.

Most of the existing buildings designated for re-use or recycling were located near the lake in the passive area of the park. A pair of large dry-dock sheds along the lakefront that TDI had identified as important symbols of the character of the site were found to be unsafe. TDI's response was to strip off the roofs and walls to expose the steel and concrete structural skeletons. The exposed skeletons were then painted, and the skeletal forms act as large scale pavilions that frame lakefront views. See Figs 6.70 and 6.71.

Fig. 6.70 Frame scenery

Fig. 6.71 Stripped sheds retain spirit of the industrial age

Photos by TDI, published with permission.

These buildings are described as skeletons stripped of their skins and roofs to make them symbolic of the industrial essence that defined the building's spirit (K Yu 2007, pers. comm., 14 March). At the same time, these painted pavilions form a part of the park's waterscape scene in a manner reminiscent of the pavilions found along bodies of water in Chinese traditional garden design.

In the case of some structures, even the skeleton of a building could not be preserved, and new structures were created to replace derelict or dangerous buildings on the site. An industrial shed building on the eastern edge of the lake was slated to become a teahouse, but the original structure was found to be unsafe (W Pang, 2007, pers. comm., 14 March). The cost to upgrade the existing building was greater than building a new structure and replacement was deemed an economic necessity.

TDI designed a new teahouse building with a façade modeled on the old shed. The design of the new building also appropriated the existing shed complex's volume, height, and roofline. See Fig. 6.72. The teahouse now functions as an art gallery and exhibition space with 2nd floor administrative offices. No teahouse or other food concession was included in the final design. The public boat marina also was not constructed.

Fig. 6.72 Museum building design recalls sheds Photos by author.

Fig. 6.73 Grid paving pattern at the museum entry plaza symbolizes Mao's machine age.

The plaza design adjacent to the museum is a grid of paving with squares of green planting. The area's grid geometry was designed to symbolize the man-made industrial era that followed the revolution in China. Yu described it as a symbol of the 'Mao's machine era' (Yu 2007, pers. comm., 14 March). The water towers (Fig. 6.74) that TDI proposed to retain also were declared hazardous by both the City of Zhongshan and TDI's engineers. However, TDI was able to convince the city to preserve one of the water towers and create a memorial to the other. TDI's concept was to re-use the water tower to create a visual landmark along the riverfront.

The design for the water tower on the ecological island involved building a transparent structure around it and adding a light at the top. See Appendix B for detailed design drawings. The glass structure symbolizes both China's cultural awakening and the preservation of its recent past (K Yu 2007, pers. comm., 14 March). The new beacon was designed as the tallest structure on the site. It acts as a visual landmark and focal point within the park as well as a landmark for the surrounding area.

A second existing concrete water tower deemed unsafe had to be demolished. To preserve its memory, the design was a re-imagined skeletal structure for the concrete water tower and it was constructed of reinforced steel and painted red. See Fig. 6.74. This new structure was part of TDI's

Fig. 6.74 Beacon, re-used water tower and new red Structure, Yu's interpretation of the demolished water tower.

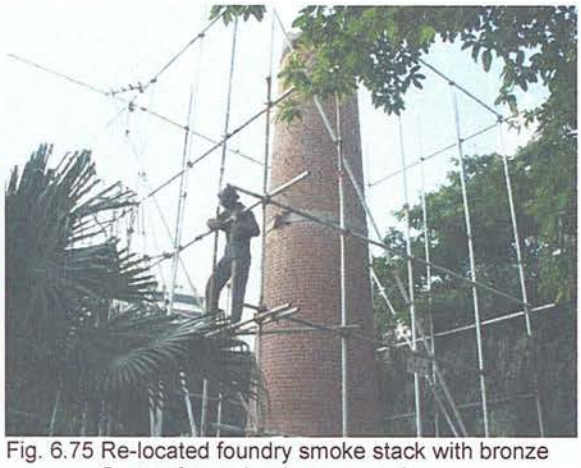

Fig. 6.75 Re-located foundry smoke stack with bronze figure of a worker in an everyday scene. Photos by TDI, published with permission.

master plan for the park. Its location helps to define the visual axial and the park master plan's pedestrian path system. It also marked one edge of the plaza adjacent to the cultural building containing the art gallery and administrative offices for the park.

The brick smoke stack from the shipyard's foundry was reconstructed at its original location. TDI's research indicated that this chimney had been notorious among workers for the level of maintenance it required. TDI created a scene that tells a story about routine activity in the old shipyard. See Fig. 6.75. Scaffolding was erected around the former chimney, and bronze sculptures representing two workers were staged with one on the scaffolding and the other on the ground. The design of the scene was based on TDI's interviews of the shipyard workers (W Pang 2007, pers. comm., 14 March).

Some of the features of the park were newly designed to memorialize aspects of the history and identity of the site. For example, clusters of outdoor "green rooms" were incorporated into the path design. See Figs. 6.76 and 6.77. TDI designed rectangular green spaces with hedgerows that matched the dimensions of the original workers' dormitory rooms in the Yuezhong Shipyard. These rectangular spaces were located in the former dormitory area of the shipyard factory. The green rooms in the park were designed to function as intimate spaces for people to gather and sit. In the process, they also provide a means for future generations to learn about the living conditions in the old communal shipyard.

Fig. 6.76 Hedges recall the memory of the factory's dormitory rooms and communal living. Photo by TDI published with permission.

Fig. 6.77 Green rooms create privacy and designed to match the dimensions of dormitory rooms. Photo by author.

Although the theme of China's progress is central to the design of the park, not all of the symbolism in ZSP emphasizes the progress of China. Yu designed one of the major features of the park to make people mindful of a period in China's recent past that most would rather forget – the Cultural

Fig. 6.78 Red Box entry points frame views Photo by author

Fig. 6.79 Reflecting pools in Red Box interior. Photo by TDI published with permission.

Revolution. The Red Box is a key feature of the park design and a major structure on the site. See Figs. 6.78 through 6.82. Its purpose is to provoke visitors to think about China's recent past and the dark chapter of the Cultural Revolution.

Fig. 6.80 Bifurcated path symbolizes two choices. Photo by TDI, published with permission.

The symbolism of the Red Box is abstract. It is a ten meter square construction of red-painted steel plates about three meters high with three

access points. It is open to the sky at the top. Interpretative signage is placed next to the structure containing abstract poetry on the subject of the Cultural Revolution. Pang noted that the text for all of ZSP's interpretative signage reflects his efforts to write poetry, his reference to the imperial scholar-poet. See Fig. 6.80 for text depicted in signage. Although this symbolism may seem overstated to an outsider, it carries a great deal of weight in China (W Pang & K Yu 2007, pers. comm., 14 March).

The Red Box design and its relationship to the approach sequence and path design was critical to the design (K Yu 2007, pers. comm., 14 March). The Red Box can be viewed in the urban zone of the park but it can only be accessed via a secondary path that begins at the western edge of the site

Fig. 6.81 Interpretative signage with abstract poetry referring to the Cultural Revolution

Fig. 6.82 Red Box viewed from bridge at creek
Photos by author

across the artificial creek. It acts as a focal point for the visitor entering the park. Yu's design frames the path to the Red Box; and doorways with the Red Box also frame scenery.

The reflecting pools within the Red Box are meant to symbolize cleansing the dark period of the Cultural Revolution. Yu designed the split path to symbolize the Cultural Revolution's interruption of cultural development and the turbulence from that period. The bifurcated path is a reminder that no choices were allowed during the Cultural Revolution (Yu 2007, pers. comm., 12 March). See Figs. 6.79 and 6.80.

TDI located refurbished machinery and equipment from the shipyard throughout the active zones of the park, using it to mark areas for activities or serve as focal points along visual corridors. See Fig. 6.83. These items typically were re-painted and utilized as sculptural objects. They too act as reminders of the site's history, and they are meant to be another means of preserving the site's industrial heritage.

In addition to the Red Box and re-imagined water tower, TDI designed two other major structures. One is a pavilion painted yellow located along an axial path alignment and artificial island in the lake. See Fig. 6.83. The other is the lakefront teahouse which recalls the shed architecture used in the shipyard factory. The ecology of the park also was an important part of TDI's design. Ecological concerns helped to define the design methodology for many aspects of the park. TDI's ecological approach included preservation of existing natural vegetation long naturalized banks of the lake and riverfront. Transplanting mature trees in order to retain them in the site and introducing indigenous plantings along the lakefront also were means of meeting the ecological goals of the project. The most extreme

Fig. 6.83 Machinery is used as a focal point and part of the axial path design. Photo by TDI, published with permission

use of the idea of ecological design probably was the creation of the so-called "ecological island" in the river adjacent to the park. It is considered heroic landscape architecture in China (Z Bao 2009, pers. comm., 30 April).

The island was built to accommodate two things: 1) preserve the existing stand of heritage trees and 2) changes in stormwater management and flood control due rapid urbanization in the area. TDI negotiated heavily with the flood control engineers who wanted to change the river alignment at the park's edge. Yu proposed to preserve the mature stand of riverfront trees by building the island. This new river alignment at the site would allow sufficient area to deal with flood water capacity and retain both the visual and ecological character of the site's riverfront edge. Seen by outsiders as a lavish design move, but it is a testimonial to the local support provided by the decision-making officials. The design review committee welcomed this innovation positively with their approval.

TDI created visitor experiences that would engage with of the dynamic aspects of the site's natural environment. For example, TDI felt that

Fig. 6.84 Stepped boardwalk to observe tidal fluctuations. Photo by TDI, published with permission

Fig. 6.85 Island preserves trees and accomodates flood control. Photo by author.

it was important to allow visitors to experience the tidal fluctuation of the lake's water levels. They achieved this by combining terraced stone-clad concrete piers with wetland vegetation. See Fig. 6.84. Visitors are given both visual and physical access to the lakefront at this stepping pier system.

The actual park experience is varied. If a visitor uses the axial path system, he or she can experience the park in approximately thirty minutes. A visitor can also choose to take a leisurely walk through the park along the railroad path and find several locations to rest or play. The railroad path provides a place to play in as well as access to other locations in the park, either directly adjacent to the park or via a secondary path system.

Walking along a wide axial path in a linear fashion can't help but feel processional. At the same time, the railroad path sets a type of rhythm that begins with the urban noise of the city to a quiet lakefront view. Access to all of ZSP's major areas from the railroad path was legible, both visually, as well as physically. It was not difficult to find your way to the lake, Red Box, or ecological island. Similarly, the path from the west gate into the park also offered legibility but has a different rhythm: crossing the creek with the option to stop and play in the creek, direct access to the lakefront and its pavilions – the experience is more water-oriented and active.

The southern part of the park is distinctly different than the northern urban zone. While the southern part of the park is located adjacent to a residential neighborhood, few people can be found in that area of the park. When visiting this woodland area on weekdays and Sundays, I only saw cyclists using the axial path that crosses the southern part of the lake.

The urban side of the park is highly used, particularly the railroad

path. Parts of the park have a living museum quality. For example, the two locations with bronze figures of workers, the bronze smoke stack and the west gate made of a re-used gantry, are everyday shipyard scenes. The workers are presented dynamically in a scene that captures daily work.

By memorializing the workers with bronze, Yu in some sense is depicting them as heroes. Traditionally, figurative sculpture in parks and public space around China has usually been reserved for local heroes, e.g. poet, musician, emperor, or revolutionary leaders.

At every planned scene throughout the urban side of the park, visitors were taking pictures of themselves: the entry fountain, the west gate, the Red Box, the landed boat, the green rooms, waterfront pavilions, etc. They would pose with the bronze figures, take group photos at the railroad path, as well as on the lawn in the locations of the green rooms.

Like LWP, ZSP chose to have open areas of lawn unenclosed by fencing. Throughout China, urban parks with lawn areas would usually be enclosed by some form of fencing. For Yu, the open lawn symbolized freedom from the imperial past, as well as the dark chapter of the Cultural Revolution (K Yu 2010, pers. comm., 12 Jan.) It also functioned as a place to have picnics, fly kites, and informal play area for sports like football. The open lawn areas in LWP were more of an accident and after thought (C Huang 2007, pers. comm., 15 March). The lawn was not originally planned for LWP and was used to "fill-in" horizontal spaces in the Chinese Picturesque areas of the park (C Huang 2007, pers. comm., 15 March).

6.2.8 Design Analysis and Hybrid Modern Design

Many of the key features of the design of ZSP are analyzed in the text above. These features and the design language reflected in ZSP depict key characteristics of the hybrid modern design paradigm. Hybrid modern design reflects the influence of three important elements: international trends in design, the concept of local identity and emphasis on locality, and design grammar of the Chinese Picturesque language.

The most obvious of these elements in the ZSP is the emphasis on locality. The central and dominant theme of the park's design is the site's industrial past, and the design team went to great lengths to incorporate

elements of that past.

Many of those recycled and re-used industrial elements are obvious to the casual park visitor. However, it is noteworthy that the history of many of these items would not be transparent to the general public. The general public might have difficulty grasping the identity of some of the reconstructed items and skeletal buildings. The use of these items clearly was designed with a wider audience in mind – governmental officials and the international design community.

The emphasis on re-use in ZSP stands in sharp contrast to some other notable legacy parks such as Mitterrand's *Grand Projet,* Parc La Villette and Chirac's, Parc Citroen in Paris. The two Paris parks also were brownfield sites but their designs went to some length to erase the site's memory and replace it with entirely different park design innovation. Parc La Villette usually is seen as the first postmodern park that was "constructed." Its unique design came from a collage of different design layers (Baljon 1992). Parc Citroen was built on the former automobile manufacturing site, but its design gives no hint of the site's history. Its design was laden with metaphors and symbolism with references to the five senses and the periodic table of the chemical elements.

Although it is almost entirely unlike Park La Villette in Paris, ZSP is a similarly "layered" design. It combines several layers of information that address the local history: literal site history, culture, social structure, natural environment. But the industrial history of the site dominates the design.

ZSP has been influence by global design trends in other ways as well. The strongest precedents for ZSP can be seen in works such as the Gas Works Park. Yu appropriated industrial language and structured a narrative around the shipyard's memory, a design approach used by George Hargreaves' Plaza Park in San Jose, California, built in the 1980's for example. As staff landscape architect for the San Jose Redevelopment Agency in the 1980's, I had the assignment of overseeing the design and construction of Plaza Park. Hargreaves Associates was the landscape architecture firm of record and George Hargreaves was the principal designer. In his design concept for Plaza Park, Hargreaves appropriated the

site's history and local agrarian heritage. The primary park path was placed on the same alignment as the El Camino Real (the royal road), a road historically used by the Catholic missionaries when they founded San Jose, California and various missions throughout California. Hargreaves's design also incorporated a bosque of trees to symbolize orchards, the area's agricultural history. The Central Plaza design was based on the site's local culture, as well as the agrarian history of the region.

TDI's design move to adaptively re-use buildings also reflects an international trend that has already had a substantial impact in China. The high-profile Xintiandi commercial developments in Shanghai, Hangzhou and Nanjing have become a watchword for trendy modern spaces in China. This type of signature commercial development combines the adaptive re-use of historical courtyard buildings with new structures made to look as if it were part of the original historic fabric.

The use of bronze figurative sculpture as a main focal point in a park is a characteristic feature of park design throughout the world. Everyday scenes from the shipyard collective were created with bronze figurative sculptures and industrial remnants, the foundry's smoke stack and one of the gantries. These scenes were based on oral histories that the design team was able to record. However, the ZSP breaks convention in the way these elements are used. In most public parks, sculpture traditionally has depicted a specific individual in a larger than life or monumental scale (local poet, musician, war hero, etc). TDI's everyday scenes have been designed at actual human scale (W Pang 2007, pers. comm., 14 March 2007). As indicated earlier, ZSP may be appropriating from China's park traditional typologies that involves memorials or public parks that are dedicated to heroes.

ZSP also shows the influence of many of the historical conventions of European design. In the spatial form of the park, Yu uses axial design to set up visual corridors that connect the main elements of the park. Yu's system of axial sight lines and focal points borrows from the western Beaux Arts tradition. He created a visual rhythm using repetition in paving patterns that are reminiscent of Peter Walker's work. This is testimony to Yu's personal experience as a landscape architect. After completing his work at

Harvard, Yu worked for SWA in their southern California.

Other imported design elements include the use of hedges as parterres to mimic dorm rooms of the collective. TDI may also be making references to the French influence on the development of modern landscape architecture. In the early 1920's, Li Ju, 李驹, a horticulture professor at Zhejiang University studied horticultural engineering in France at the Institut National d'Horticulture (Lin 2005).

Lawn was used throughout the park areas in the active urban area of the park and the public is allowed to picnic and freely access the grassy areas. Open pedestrian access to lawn was relatively new at the time; it had only been introduced in a few other new parks such as Living Water Park in Chengdu. Most parks have the lawn areas fenced off. In ZSP people are free to use the lawn. As indicated earlier, Yu saw an unfenced lawn as a symbol of the break from the past. Creating a physical connection to the lakefront was also new to China. In this case, TDI created participatory places along the waterfront so that visitors could have direct pedestrian access to the lake over a system of terraced piers. While LWP's design allowed for physical access and interaction with the water treatment, ZSP's design allowed for the visitor to experience the dynamic water levels and lake's daily tidal changes.

The influence of Chinese Picturesque design language is also evident in ZSP. At first glance, the park appears to be a direct denial of that influence with its emphasis on the Cultural Revolution and memorializing Mao's machine age, the collectives and state-owned enterprises. Yet the Chinese Picturesque design grammar is woven into the design in subtle ways. The lake, mature vegetation, and the stripped sheds along the lakefront are organized to form scenes in a tradition central to garden design. The stripped sheds act as waterfront pavilions.

TDI incorporates an artificial island containing a yellow pavilion, appropriating the boat pavilion. The ecological island could be interpreted as the obligatory island for the immortals included Chinese classical gardens. TDI used another Chinese picturesque convention in his planting design and the use of bamboo plantings marking a transition from the main entry plaza into the body of the park. The creation of eight scenes also is a convention

Design Paradigm	Design grammar	Design Vocabulary	Materiality
Cultural: local, national	Preserving the site's industrial heritage and the memory of the workers Symbolism Healing the memory of the Cultural Revolution	Industrial scenes with people depicting everyday life in the collective Rectilinear geometry for China's machine age and the collective Isolated enclosure in the landscape	Re-cycle and re-use shipyard materials, re-imagine water towers for celebratory places, bronze figurative sculptures of workers Grid paving patterns, linear paths, green rooms as memories of communal living in dormitories Red painted steel room open to the sky with reflecting pools and bifurcated path
Didactic	Learning mid-20th century history of china, national memory of the industrial era and political event; and local history of ship-building industry and factory collective Learning dynamics of the lake's fluctuating water levels.	Living museum of industrial life and ship-building Interpretative signage with explanations and poetry about political history Pedestrian lakefront access and observation areas	Recycled and renovated machinery, ship parts, rails; landed boat as play area; re-use existing draw bridge, re-imagined water tower, re-used water tower as landmark beacon, exhibition building designed to replicate shed forms, sheds stripped to create lakefront pavilions Red pavilion made of painted steel Lakefront path system
Ecological	Retain existing lakefront natural edge and reveal the local natural habitat, reveal the lake's tidal changes, retain and re-locate trees, preserve heritage trees	Waterfront access at lake and river A new island preserves heritage trees and accommodates flood control for the river Restore natural ecology	Pedestrian boardwalk system of stepped piers allows open access to lake Stone used for embankments and walls for the ecological island Pedestrian access to naturalized lakefront edge, woodland and wetland plants
Chinese Picturesque	Scene-making Scene-manipulation Yin-Yang	Waterscape Borrowing scenes Framing scenes Passive/active zones	Lakefront pavilions to look from, look through, and look at from a distance Island in lake containing a pavilion to walk through, look from, and look at from a distance. Red box enclosure and pavilion, doorways frame views to look out and look in Spatial organization
Beaux-arts	Axial geometry as visual ordering principles	Axial paths as visual corridors and for organizing the path hierarchy	Machinery and industrial objects used visual focal points that terminate the visual axis at each path corridor Red Box as *folie*

Fig. 6.86 Design analysis diagram for building the hybrid modern design theory

used in traditional design (X Sun 2008, pers. comm., 18 June). And TDI used one of the most fundamental ordering principles of dualism and *Yin-yang*. In this case, passive elements were *Yin* and active elements were *yang*. Perhaps the only feature of the classical tradition that has been omitted is rock piling. No mountain, rock-piling or rockery was incorporated into the design.

Figure 6.86 is an analytical diagram that interprets ZSP's form. It

attempts to create a code for understanding hybrid modern design forms. It uses design paradigms and their related design grammar and vocabulary to interpret Zhongshan Park. Materiality is a category that is the physical expression of the design grammar (ordering or structuring principles) design vocabulary (design elements). These categories depict principles and techniques of a particular design paradigm that were discussed in previous chapters.

The analytical diagram begins to interpret TDI and Yu's park as a collage of design paradigms that can categorized as belonging to the emerging hybrid modern design genre. Jencks or Tschumi might interpret differently and argue that Yu's collage would characteristically fall within the post-modern design genre. Similar to the analysis of the LWP case study, Fig 6.87 takes the analytical diagram depicted in Fig. 6.86 a step further into an interpretative textual diagram. I add the collage approach as separate from the post-modern genre and add it to international influences in the diagram illustrated in Fig. 6.87. This interpretative diagram could be another way to determine hybrid modern design.

The collage design approach was purposefully separated from the post-modern primarily because China's post-modernity has been contested. Gao (1998) and other art historians, sociologists and cultural theorists who study modernity in China claim that modernity in terms of "modernism", did not evolve as known in the West and therefore cannot have the post-modern experience (Zhang 2006; Hui 2003; Dirlik 2002; Strand 2000).

They argue that China's cultural development has never developed to the western-style post-modern moment. They claim that the forty-year period of isolation caused by the Japanese occupation, famine, and isolation and suppression of cultural development (across various disciplines) in the Mao era arrested any development of China's modernity. This particular discourse is careful to not imply "progress" and argue that China's path for cultural development will occur on her own terms. Some argue that this represents discontinuity of cultural development and modernity and others state that modernity was interrupted. However, the collage design represented in ZSP's design can still be incorporated as an international

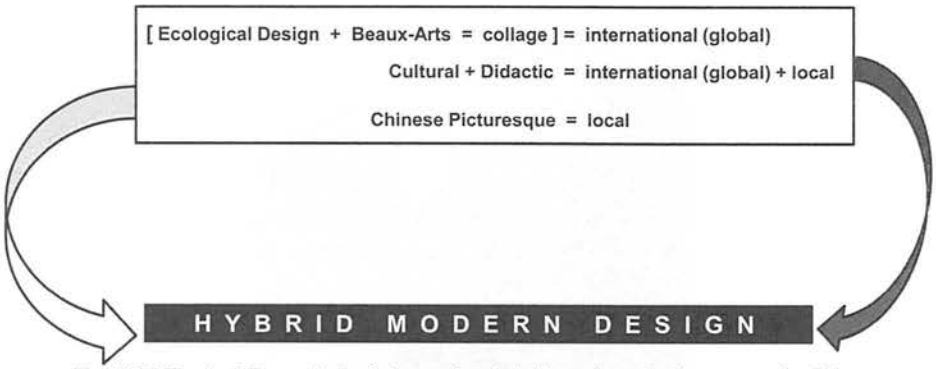

Fig. 6.87 Textual Formula for interpreting hybrid modern design genre in China

influence into the textual diagram in Fig. 6.86, but defined as divorced from the post-modern genre.

Following the trajectory informed by Castells (1989), Jameson (1998) and Anderson (1983), I argue that the opening of China could not halt the media bombardment of new ideas and imagery, particularly with the multivalent change and global interconnection caused by the worldwide web and digital age. The "global" or international influences were bound to move China's socio-cultural development in the direction of cultural hybridity (Bhabba 1994) with the result of hybrid modern design forms in the realm of landscape architecture.

ZSP represents a hybrid modern spatial form and reflects the evolution of park design in China today. It not surprising that Yu Kongjian would have become one of the key figures associated with recent movements in Chinese landscape architecture. In many ways, hybrid modern design also reflects his personal background.

In an interview with Beijing Forestry University Professor Sun on 18 June 2008, Yu originally trained under Sun at Beijing Forestry University. Sun is one of China's most prominent designers of the garden design tradition and early modern designer– and also one of the most innovative designers within that tradition (Z Bao 2009, pers. comm., 29 September). As indicated earlier, Yu received his undergraduate and postgraduate training at Bejing Forestry University, where he gained literacy in the Chinese Picturesque language. He completed further education at the Graduate School of Design, Harvard University where he received the Doctor of Design, and worked at the SWA Group before returning to China.

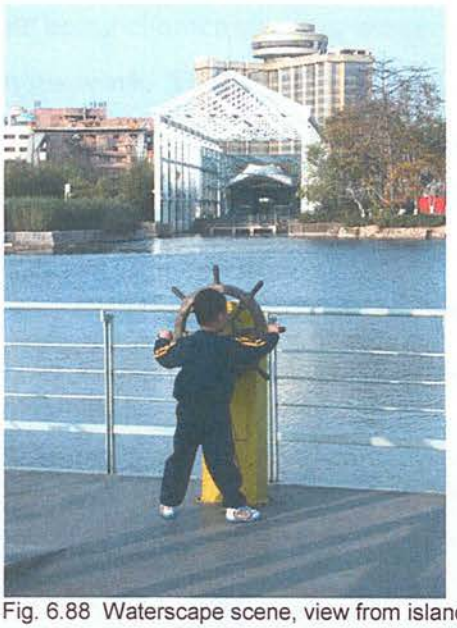

Fig. 6.88 Waterscape scene, view from island.
Photo by author.

In Beijing, Yu established Turenscape Design Institute in the late 1990's and became the guiding force behind the development of the Graduate School of Landscape Architecture at Beijing University, the first modern landscape architecture program to be approved by the Ministry of Education. See Appendix A, a timeline that illustrates a sequence of events affecting landscape architecture education and the establishment of the profession. Yu is engaged in discussions with central government officials to formalize education programs using accreditation practices with the goal for establishing licensure and registration. Yu is genuinely committed to the profession of landscape architecture and sees himself as a prophet to heal China's environment (K Yu 2010, pers. comm., 12 Jan).

He uses the ancient practice of binding women's feet as a metaphor for the arrested development of modern landscape architecture in China. Yu gave a testimonial for this perspective on the Chinese traditional garden at a special lecture given at the University of Florida on 23 March 2008. Yu's special lecture presented a view that this ancient practice is backward and oppressive and draws comparisons to the stifling aspects of the Chinese Picturesque genre – that it is not allowing innovative thinking or progress in the general practice of landscape architecture in China.

However, hybrid modern design in China's late twentieth century landscape architecture is not uniquely a creation of Yu. On the contrary, Yu

might be uncomfortable being characterized as using conventions from the Chinese Picturesque in his work. The fact that even Yu would feel those features are necessary in his work bears testimony to the degree to which Chinese Picturesque elements have become a means of marking a design as Chinese.

6.3 Case Study 3: The Southern Scenic Area of West Lake, Hangzhou, Zhejiang

Zhe Jiang Hang Zhou Xi Hu Huan Hu Nan Xian Jing Qu
西湖 环湖 南线景区 杭州 浙江

'Our inspiration came from paintings of the area created during the Qing Dynasty.' W Chou (2007, pers. comm., 7 May)

Fig. 6.89 Qing Dynasty painting of West Lake scene inspired by Ming poetry. Artist unknown. Image provided by HDI.

The third case study was first known as the Southern Side Renovation Project located at West Lake in Hangzhou, Zhejiang. It represents another step in the evolution of contemporary park design in China. The first case study project, Living Water Park, broke new ground through collaboration between foreign designers and local Chinese design professionals. It helped to create a new hybrid modern design genre that combined international concepts with a symbolically Chinese design vocabulary. Zhongshan Shipyard Park carried this trend further. It was designed by a domestic Chinese consulting team led by a Harvard-trained designer with international experience.

The hybrid modern design language evolved further in Zhongshan Shipyard Park; the design of ZSP combined symbols intended to evoke recent Chinese history with many of the conventions of more traditional Chinese garden design. The concept and approach – memorializing the history of the site in the Cultural Revolution – reflected a strong international

influence. Local site history plays little part in the symbolic vocabulary of Chinese picturesque design, and the Cultural Revolution remains a period that is willfully forgotten by most Chinese.

This case study project, known now as the Southern Scenic Area of West Lake, Hangzhou, *Xihu Huanhu Nanxian Jingqu*, 西湖 环湖 南线 景区. As in the discussion of the other two case studies, the acronym SSA will be used to refer to the project and the design team will be referred to as HDI. SSA carries the development of a contemporary, hybrid modern design approach to park design still one step further. This SSA project was conceived and designed entirely by local officials and the local design institute in Huangzhou. The members of the design team were locally trained and their experience was entirely in China, but the design incorporates ideas and approaches that reflect international trends. Concepts drawn from foreign landscape design are again combined with garden design conventions that have come to be seen as symbolically Chinese.

In SSA, we see hybrid modern design begin to evolve from a genre that relies on links to the international design community into an approach that is local in China. A trend that began with international collaboration and was carried forward by internationally trained designers is evolving into a new Chinese orthodoxy. SSA charts the beginning of this process and offers a window into the ways that previously alien approaches to design are being transformed into Chinese design conventions of the future.

Like the other projects described here, SSA began with as a degraded area in need of revitalization. Hangzhou's West Lake is a culturally important place in China; it has been an icon in Chinese traditional painting and literature for several hundred years. By the late 1990's, parts of the area had begun to decline as tourist attractions and the lake had become increasingly polluted (Z Bao 2009, pers. comm., 29 September). The municipal government of Hangzhou recognized this as a potentially serious problem and the SSA project was developed as a response to the need for revitalization. The project shared many of the objectives of Living Water Park and Zhongshan Shipyard Park; it was intended to make Hangzhou more attractive for foreign investment and business, revitalize tourism, and

provide an appealing recreational area for the people of the city.

Municipal officials played a leading role throughout the project. Different arms of government were involved, including the Mayor's office, the local Communist Party, and the Hangzhou Design Institute. The entire project – from initial needs assessment studies to final construction – was managed by the local government without outside consultants (Z Bao 2009, pers. comm., 29 September).

This study focuses on West Lake Southern Scenic Area, the area of urban regeneration that was given the highest priority by the local government. It covers approximately 35 hectares and was developed into an urban park at a cost of about ¥ 1 billion (nearly £ 100 million). Environmental assessment of West Lake began in 2000 and the park was completed in 2003. The park combines scenery, natural and ecological features, commercial district, folklore and local culture, and preservation of heritage structures. The format for this case study analysis differs somewhat due to the nature of the project and the section titles were adjusted to reflect that it was a project designed by the local design institute in Hangzhou.

Fig. 6.90 Zhejiang province

Fig. 6.91 Hangzhou, maps provided by HDI, published with permission

6.3.1 Hangzhou social and historical background

Hangzhou, 杭州, is the capital of Zhejiang, 浙江, province in southern China. See Figs. 6.90 and 6.91. Like Chengdu and Zhongshan, it does not have the status of Shanghai or Beijing and is considered a secondary city here. It lies south of the Yangtze River in an area traditionally known as the more sophisticated and cultured part of the nation. North China is considered less sophisticated and more agrarian (X. Sun 2008, pers. comm.,

18 June). Hangzhou has a very long history; it developed as an important city in China more than 1500 years ago when it became the southern terminus of the Grand Canal, *Da Yunhe*, 大运河, in the Sui Dynasty (Fairbank 2006; Wang 1999). China's Grand Canal was built over a period of several dynasties to move goods between south and north China (Fairbanks 2006). See Fig. 6.92.

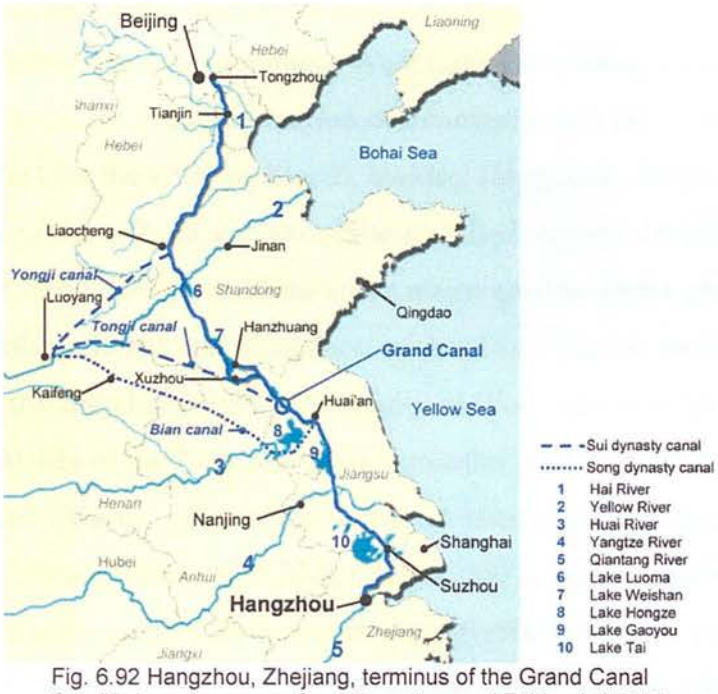

Fig. 6.92 Hangzhou, Zhejiang, terminus of the Grand Canal
Graphic based on maps from Hangzhou and Fairbank (2006)

Hangzhou became the temporary capital of China during the Song (Southern) Dynasty (circa 1138) when the northern imperial capital, Kaifeng, was invaded and captured by the Jurchens (Wang 1999; Wright 1977). The imperial court fled to Hangzhou, and the city flourished as the temporary capital for over one hundred fifty years. Hangzhou developed a reputation as "paradise on earth" as it became a center of elite literati culture and popular religious activity (Wang 1999).

Numerous Buddhist and Taoist temples were built during the Tang and Song dynasties, establishing Hangzhou as a major religious pilgrimage destination (Chen 2003; Wang 1999; Wright 1977; Fairbank 1978). As the government-scholar classical arts flourished, the Song Imperial Painting Academy was also founded (Clunas 1997; Fairbank 1978). Marco Polo wrote about the splendor of Hangzhou's after he visited the city in 1290 (Chen 2003; Ebrey 2008; Fairbank 2006; Johnston 1991).

West Lake, *Xi Hu*, 西湖, is an important part of China's landscape

architectural history. It also is an area rich with ancient folklore (Keswick 1978; Chen 2003; Johnston 1991). The terrain was originally a small bay on the Qiantang River. Dikes were installed during the Sui dynasty that transformed it into a lake (Wright 1977). The West Lake functioned as the water source for the population in the ancient walled city and nearby agriculture (Chen 2003; Wright 1977).

Mountainous areas surround West Lake's northern, western and eastern perimeters. The combination of mountains and lake created an idyllic subject for the Chinese literati, making Hangzhou, formerly known as Lin'an, one of the cultural centers of the so-called *shan-shui* tradition (Steinhardt 1999). Nearby Suzhou was a major garden center created by the retired scholar-officals; and Yangzhou evolved as a garden center as a result of the wealthy merchant class. The beauty of West Lake was the subject for poets and artists of the Tang and Song dynasties, and its "ten scenes" were immortalized by Song poets. Qing emperors later engraved their poems in stone stelae (Wang 1999; Chen 2003; Clunas 1997). The reputation of West Lake for romantic beauty continues to this day; the landscape architecture of West Lake has evolved into a national garden archetype. Like Suzhou, the city has become known for classical Scholar gardens. At least thirty-six "west lakes" are known to have been replicated in Chinese cities as commercial and public parks (Chen 2003).

West Lake's prototypical lay-out described in the classical period consisted of: one hill, two causeways, three islands, five lakes and two pagodas. Its key defining elements for landscape design were the construction of three causeways, named Bai, *Bai ti*, 白堤, Su, *Su ti*, 苏提, and Yanggong, *Yanggong ti*, 杨公堤. The first two causeways were generally associated with the West Lake prototype.

The causeways originally were built for practical purposes; they helped to maintain the viability of West Lake as a water source for local agriculture through three different dynasties. The causeways acted as dykes to contain water in the lake and they served as pedestrian paths. Willow trees were planted along the causeways for shade. West Lake was divided into five water bodies by the causeways: Inner West Lake, *xi li hu*, 西裡湖, Outer

West Lake, *wai xi hu*, 外西湖, North Inner Lake, *bei li hu*, 北裡湖, Little South Lake, *nan hu*,南湖, and Yue Lake, *yue hu*, 岳湖.

The Bai and Su causeways transformed West Lake's spatial form and created new pedestrian experiences – waterscape views with lush tree plantings. The path along the Bai causeway served as a direct physical connection with Solitary Hill, *Gu Shan*, 孤山, which was a place for prayer. The scene created by the tree-lined path with water bodies on two sides, the Solitary Hill and the mountainous backdrop, became a popular subject for the classical arts. Two structures were built on hills in ancient times, Baochu Pagoda, *Baochuta* 保儲塔 and Leifeng Pagoda, *Leifengta*, 雷峰塔. The pagodas' locations on two hills accentuated the framed vista of West Lake and its mountainous backdrop, further popularizing West Lake imagery as a cultural subject for the literati. See Fig. 6.92; it illustrates the West Lake basic lay-out that is replicated by cities throughout China.

SSA's lakefront site is west of the former location of the historic walled city and near three of the original gates. See Figs. 6.93 and 6.94. This lakefront served utilitarian purposes in imperial times. Mouths of streams were modified and canals constructed to supply water to the population in

Fig. 6.93 Lin'an, Imperial city, Song dynasty (Steinhardt 1990, p.147)

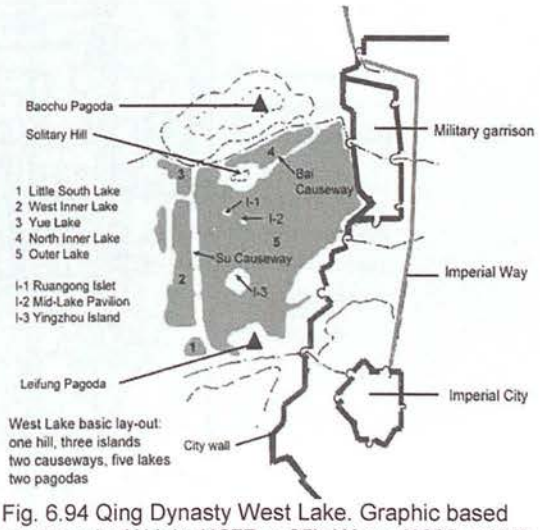

Fig. 6.94 Qing Dynasty West Lake. Graphic based on maps by Wright (1977, p.65); Wang (1999, p109)

the walled city, and boat piers were constructed along the lakefront (Wright 1977; Wang 1999; Chen, 2003). Other important physical elements included an ancestral courtyard temple complex dedicated to King Qian and four other kings from the Five Dynasties and Ten Kingdoms period (circa 907-960 CE) and a small imperial garden called the "Orioles Singing in the Willows'

West Lake, *wai xi hu*, 外西湖, North Inner Lake, *bei li hu*, 北裡湖, Little South Lake, *nan hu*,南湖, and Yue Lake, *yue hu*, 岳湖.

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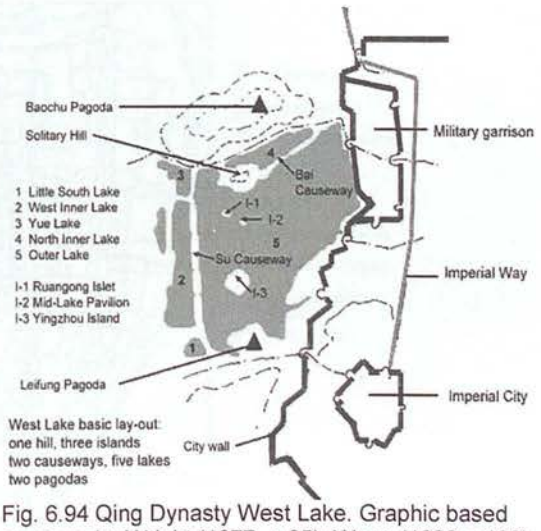

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Liulang Wenyang Yuan, 柳浪聞鶯; one of West Lake's classical ten scenes (Chen 2003).

Many of the classical features of the area remained largely unchanged until the twentieth century. However, the city of Hangzhou had gone into decline by the Republican era. Much of the city had been burned during the Taiping Rebellion in the 1860's and many people had been killed. The city did not recover, and the population of Hangzhou declined through the second half of the nineteenth century, falling from one million in 1860 to only 200,000 by the early twentieth century.

Faced with this decline, the Republican government embarked on a program of reform and modernization for Hangzhou. The ancient city walls were destroyed and a modern city planning effort was undertaken as part of the program to eliminate the backward ways of the Qing court (Wang 1999). The city was re-configured to a rational grid system through the leadership of Ruan Xingji, an engineer, who was educated in Japan during the early Meiji period – a time of dramatic change and modernization modeled on the West (Wright 1977; Wang 1999). See Fig. 6.95. Ruan brought these ideas to Hangzhou and designated the area west of Imperial Way as the New

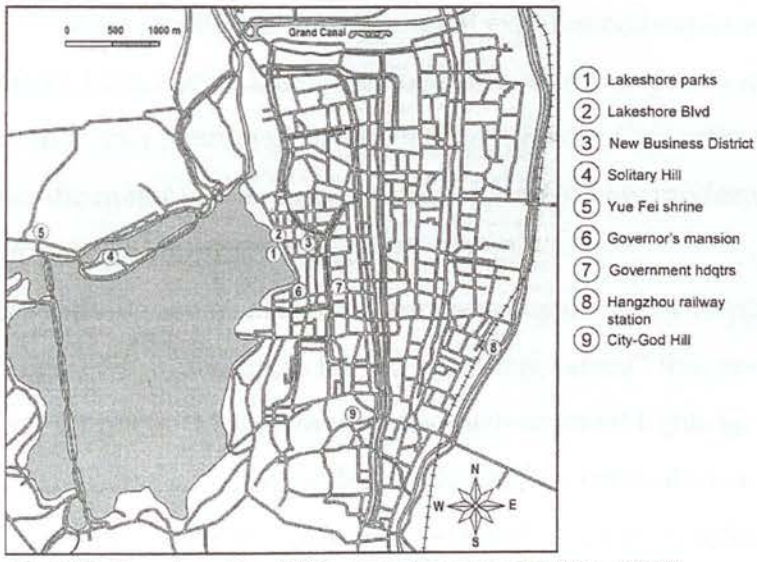


Fig.6.95 Hangzhou circa 1920's, based on a map by Wang (1999)

Business District. From that point onward, the city became both visually and physically linked to West Lake (Wang 1999).

New roads, Hubin (lakefront) and Nanshan (south mountain), were located along the western alignment of the city's historic walls in the area

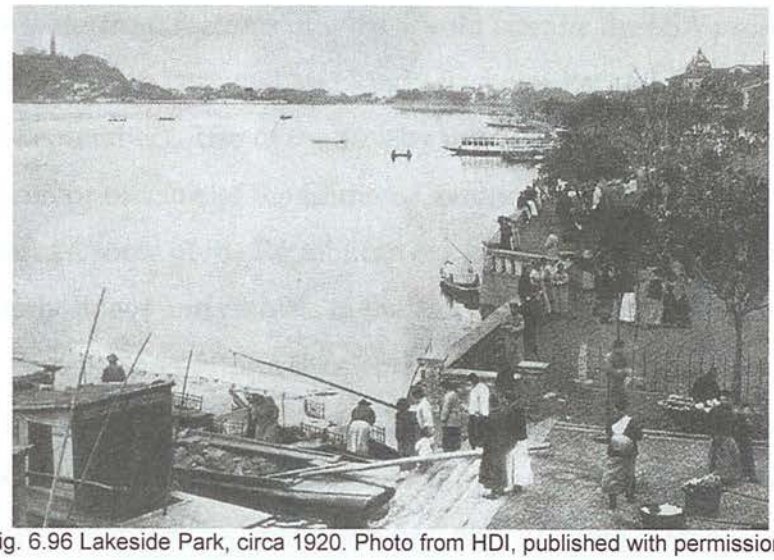


Fig. 6.96 Lakeside Park, circa 1920. Photo from HDI, published with permission.

that would later become the Southern Side Renovation Project. The New Business District included commercial establishments and government offices (Wang 1999). See Fig. 6.95. Boat docks, private homes, government mansions and parks were built along the lakefront. See Fig. 6.96. Urban parks were considered an important component of modern city planning and new parks were established as an interface to link the New Business District with West Lake (Dong 1999; Wang 1999).

A private railway had been built between Shanghai and Huangzhou at the turn of the twentieth century. Shanghai experienced explosive growth during the Republican period, and the government of Hangzhou saw an opportunity to attract Shanghai's *nouveau riche* tourists. City officials used West Lake as the major tourist draw with 'all kinds of new modern comforts to sell its supposed antiquity' (Wang 1999, p 120).

After studying imperial records and paintings, the city re-planted the Bai and Sui causeways, and areas for the "ten scenic areas" that were memorialized by poets. Modern amenities, such as street lighting, benches and public boat piers, were also added. New hotels were built near the Bai causeways and some of the temples were restored. However, internal civil strife, the Japanese occupation, and World War II put an end to Republican-era modernization efforts in Hangzhou.

The post-Republican era brought another set of changes to the West Lake. In the Mao period lakefront parks were converted to functional uses and designated for specific age groups following a Soviet planning model.

The waterfront sections of what would later be the SSA project were converted to a Youth Park and an Elderly Bachelor Park (Z Bao 2009, pers. comm., 29 September). Use of the area by the general public declined. However, senior officials of the Chinese Communist Party, including Mao Zedong, turned some of the Republican era lakeside residences into places for summer holidays and retreats in the early 1950's.

As part of Mao's efforts to celebrate the tenth anniversary of the founding of the People's Republic of China, Professor Sun Xiaoxiang, a native of Zhejiang province, from Beijing Forestry University was commissioned to build the "modern park" Fish Viewing Harbor Park. The park is discussed earlier in chapter three. All of these practices came to a halt during the Cultural Revolution and the area remained moribund until the late 1970's. It was at this time when government officials moved into the Republican era lakefront villas and made them their permanent residences.

Maintenance of the West Lake area has always been costly and difficult for the Hangzhou government (X Wang 2008, pers. comm., 30 June). In 1982, the China State Council established the mountainous area surrounding West Lake as the West Lake National-level Scenic Area, *Xi Hu Guojiaji Fengjing Mingshengqu*, 西湖国家级风景名胜区 and provided limited funding for restoration of religious temples located in the mountains. Otherwise, little financial support was provided for maintenance of the West Lake. The water in the West Lake had become badly polluted with sewage by the mid-1980's (X Wang 2008, pers. comm., 30 June).

Concern about the condition of the West Lake area grew steadily in the 1990's as Hangzhou became more affluent in the wave of post-reform economic development. The city began to make efforts to upgrade West Lake; they promoted efforts for local and national tourism, at the same time making the city attractive for foreign investment (X Wang 2008, pers. comm., 30 June). A new lakefront path accessible to the public was created and efforts were made to preserve Republican era lakefront residences that were occupied by retired and senior CCP officials. The city was able to vacate some of the Republican era buildings and convert the buildings for public use. One of the first actions undertaken in this new program was the

demolition of garden walls around Republican residences. This was done as part of the new public lakefront path project and new open space program. (X Wang 2008, pers. comm., 30 June). See Figs. 6.97 and 6.98.

However, the environmental problems associated with the lake continued. By the late 1990's, Hangzhou's mayor and the CCP provincial secretary were concerned that West Lake's environmental problems were hindering tourism and foreign investment (X Wang 2008, pers. comm., 30 June). Local officials saw that West Lake's facilities efforts had not been fully modernized and therefore unable to attract sufficient foreign investment.

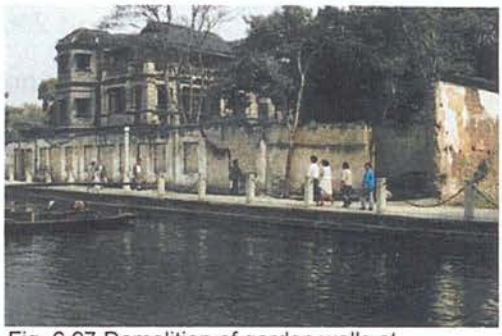


Fig. 6.97 Demolition of garden walls at lakefront residences. Photos circa 1994 by HDI, published with permission.

Fig. 6.98 Lakefront path and public building.

6.3.2 Project History

Unlike the previous two case studies, this case study park was designed by Hangzhou's local Design Institute. In early 2000, Deputy Mayor Zhang Jianting and CCP officials directed HDI to carry out an in-depth environmental assessment of West Lake (W Chou 2007, pers. comm., 7 May). This assessment became known as the West Lake Comprehensive Protection Project, *Xihu zonhe baohu gongcheng*,西湖综合保护工程 (W Chou 2007, pers. comm., 7 May). The SSA project grew out of this assessment.

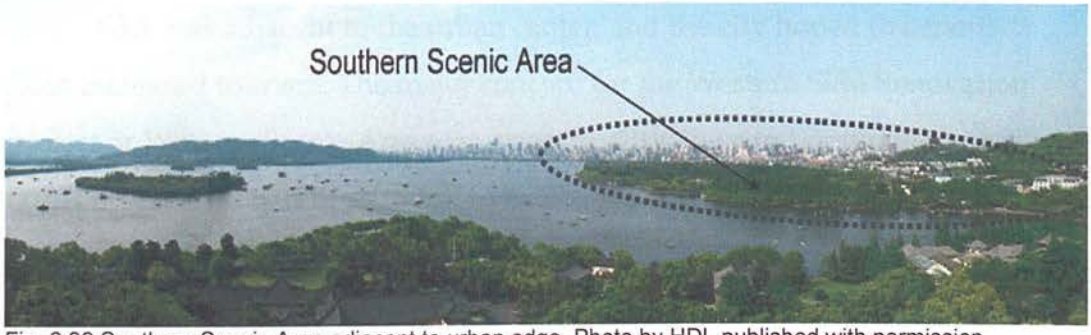


Fig. 6.99 Southern Scenic Area adjacent to urban edge. Photo by HDI, published with permission

HDI made several recommendations after completing their assessment in late 2000. Their primary goals were to restore and rejuvenate

West Lake's identity and regenerate Hangzhou for the new century (W Chou 2007, pers. comm., 7 May). To accomplish this, HDI replaced the previous image of imperial West Lake defined by "one lake, two pagodas, three islands, three causeways", *yi hu, er ta, san dao, san ti* 一湖，二塔，三岛，三堤 with a contemporary image of the lake defined by a "hot east, prosperous south, secluded west, elegant north, and beautiful center," *dong re, nan wang, xi you, bei ya, zhong liang*, 东热，南旺，西幽，北雅，中靓 (W Chou 2007, pers. comm., 7 May).

HDI's recommendations set priorities for four areas of West Lake, beginning with the south and west. The SSA along West Lake's urban edge took first priority. See Fig. 6.99. HDI's design objective for the area was to connect the green open spaces that existed along the lake front in the urban zone. This included the restoration of the area's natural ecology of the area, and improved physical and visual linkages to West Lake from the adjacent urban district. They also recommended free access to the park system; all parks along West Lake's perimeter had required an admission fee prior to 2001 (W Chou 2007, pers. comm., 7 May).

HDI presented their recommendations to a government review board consisting of city officials, CCP officials, central government officials, and university professors (W Chou 2007, pers. comm., 7 May). Local and central government officials were enthusiastic about HDI's design recommendations and authorized the HDI to begin design and implementation for the two highest priority projects: the SSA (the so-called prosperous south) and Western Scenic Area (the so-called secluded west) (W Chou 2007, pers. comm., 7 May).

SSA was adjacent to the urban center, and the city hoped to benefit from increased tourism. The major concern for the Western Side Renovation project or Western Scenic Area was water quality; the rural population and farms in that area had been found to be a major source of West Lake's overall pollution (W Chou 2007, pers. comm., 7 May).

6.3.3 Program development

HDI began by researching imperial and archival records for the area to help inform their design of the SSA. They discovered that the lakefront had contained inlet locations for canals that supplied the ancient walled city

with water. They also found evidence of natural creeks, boat piers and paths to the city's gates during the imperial era.

King Qian's temple and the Orioles Singing in the Willows garden were also located in the project area. In their research of the city's photographic archives, HDI confirmed the existence of a lakefront promenade and recreational area that had served the urban and local districts during the Republican period when the city's walls were demolished; they identified lakefront residences and boat piers from that era. HDI identified four new public parks created during the post-Republican revolutionary period: 1) Lakefront park, 2) Elder Park, 3) Youth Park with Roman entry way, and 4) Orioles Singing in the Willows scenic park (W Chou 2007, pers. comm., 7 May).

HDI was concerned about developing a park program with economic integrity that would help rejuvenate the adjacent urban district. SSA covers over thirty hectares adjacent to a vibrant area containing a concentration of tourist hotels, an active shopping district, commercial offices, a high

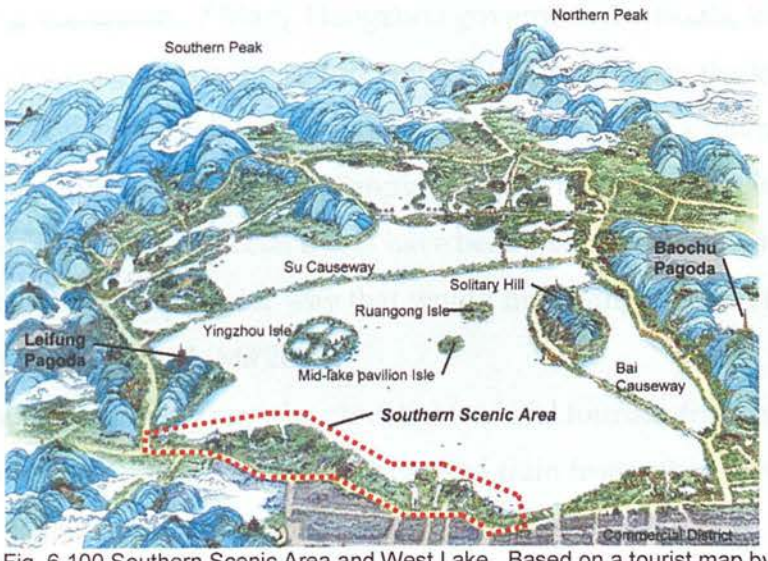


Fig. 6.100 Southern Scenic Area and West Lake. Based on a tourist map by Hangzhou municipal government, published with permission

technology zone, an emerging art gallery district near the recently built National Academy of Fine Arts, *Zhongguo Meishu Xueyuan*, 中国美术学院, a highly reputed national level tertiary institution established in 1928 (W Chou 2007, pers. comm., 7 May).

The design program formulated by HDI was influenced by a number of developments that took place during the process. Government officials

who lived in lakefront residences in the project area and throughout West Lake's waterfront were successfully relocated and buildings made available for public uses. Municipal officials requested the inclusion of a cultural and natural history museum dedicated to West Lake, with permanent exhibitions marking its cultural heritage and local ecology.

Municipal and provincial government officials also began pressing negotiations with real estate developers to create a restaurant and bar district in the project area similar to Shanghai's famous Xintiandi (new heaven and earth) 新天地 development. Xintiandi is a mixed-use pedestrian complex originally covering two blocks in an area of Shanghai that contained 1860's residential buildings (W Wang 2009, pers. comm., 9 September). It is a commercial and "lifestyle" development that combines adaptive reuse of historic residential buildings with new buildings that house retail shops, restaurants, bars and hotels (Liu 2004).

Local officials believed this type of complex would be very successful in Hangzhou's urban district and could help revitalize West Lake's image (W Chou 2007 pers. comm., 7 May). Hangzhou government officials, like their earlier Republican era counterparts, wanted to capitalize on the fact that a newly rich class was emerging in China. The middle class has grown in the period since the reforms under Deng Xiaoping, leisure time has increased, and restrictions for intra-provincial travel have been relaxed (Ma 2005). A national capital project was under way that would link Hangzhou to other major cities by road and rail (Ma 2005).

Deputy Mayor Zhang saw the potential for local tourism from nearby Shanghai and visitors traveling by private car and train from other parts of the nation (W Chou 2007, pers. comm., 7 May). HDI drew their design inspiration from a variety of historical sources on West Lake and Hangzhou's cultural heritage. HDI was also able to acquire oral histories from older local citizens to get a sense of the lakefront uses before the Japanese invasion. HDI also examined imperial records and the historical record of the twentieth century, and they culled local folklore and mythology for design inspiration. Chinese Picturesque design language was utilized widely in the SSA.

Fig. 6.101 SSA Master Plan by HDI, published with permission

Fig. 6.103 Long Bridge with West Lake backdrop

Fig. 6.104 View towards Nanshan Road

Photos provided by HDI with permission.

Long Bridge Park, *Chang qiao gongyuan*, 长桥公园

Long Bridge Park is at the western end of the SSA. The site was formerly an under-utilized green space and the historical location of the mouth of a stream at the city wall. This sub-area is named after the so-called "Long Bridge" that spanned the mouth of the stream. The Long Bridge is significant in local culture due to a romantic legend about a young couple who committed suicide at the bridge. The new bridge created for Long Bridge Park was made of stone and built in a contemporary style.

Another major component of HDI's design for this sub-area was the re-alignment of the adjacent Nanshan Road. The road now touches the lakefront and offers views of the contemporary stone bridge and the West Lake. See Fig. 6.104. Pedestrians on Nanshan Road have the option to walk along the tree-lined lakefront path or cross over a small re-constructed bay on the new bridge. The Long Bridge Park employs Chinese Picturesque techniques – borrowing scenery and framing views. See Fig. 6.103.

Bachelor Place, *Xue shi guang chang*,学士广场

Bachelor Place replaced part of the area that had previously been the "Youth Park" developed in the Maoist period (Z Bao 2009, pers. comm., 29 September). It was a dilapidated area containing sports courts that dated from Chairman Mao's tenure in government. An earlier Greco-Roman colonnade from the Republican era had marked the entry, so-called Roman gate, to the former youth park at Nanshan Road. It apparently was considered too expensive to demolish the colonnade in the 1950's and 1960's, and it was left to deteriorate. HDI replaced the degraded colonnade with a new structure and created a new public park space (W Chou 2007, pers. comm., 7 May).

Fig. 6.105 Paving design and fountain

Fig. 6.106 Timber colonnade. Photos by author.

HDI preserved indirect references to both the post-Revolutionary and Republican eras by retaining the colonnade's U-shaped form. The Greco-Roman style Republican era colonnade was replaced by a U-shaped colonnade made of timber with columns and bases designed in the style of the Song era (W Chou 2007, pers. comm., 7 May). See Fig. 6.106. HDI also designed the colonnade's overhead lattice structure in a contemporary interpretation of Song period local architecture. A water feature recalls a previously existing natural stream (W Chou 2007, pers. comm., 7 May). Rectilinear grid geometry was incorporated into the surrounding contemporary paving design. See Fig. 6.105.

Scholar Park, *Xueren Gongyuan*, 公园学者, and Orioles Singing in the Willows, *Liulang Wenying*, 柳浪闻莺

The path from Bachelor Place leads to the Scholar Park and the lakefront. The Scholar Park replaces another area that was part of the Youth Park. The area takes its name from the fact that it was a place where scholar-officials, *shidafu*, 士大夫 visited during the imperial period. Its location was within proximity of the ancient walled city gate near the hilltop imperial complex, and it was a place where the emperor would stroll after being transported there from the palace in a sedan chair (W Chou 2007, pers. comm., 7 May).

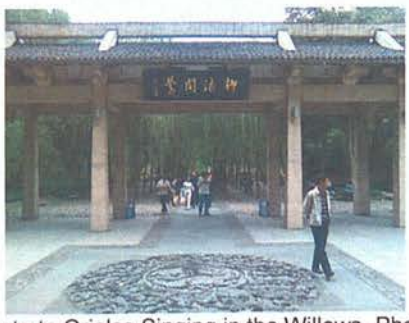


Fig. 6.107 Gate to Orioles Singing in the Willows. Photo by author

Fig. 6.108 Willow tree-lined path. Photo by author

HDI's design of this public green space included the re-construction of a natural stream in a Chinese Picturesque park landscape and the creation of a new waterfront promenade. The design also incorporated completely contemporary paving designs and way-finding signage. Pedestrian bridges built in a contemporary style cross the streams and ponds as the Scholar Park's path system weaves through lawn and woodland areas. The path system links with the new lakefront promenade, *Binhu Jingguan Dai,* 滨湖景观带.

HDI incorporated a teahouse and outdoor plaza into the promenade design at the lakefront. The one-storey teahouse is a generic building with a Chinese roof. Views for tea-drinkers are oriented towards the lake and mountain backdrop. This location is used by the local community during moonlight celebration of the mid-autumn lantern festival. The lakefront promenade in this area includes a tree-lined three meter wide stone path with different types of seating along its trajectory: a single bench, sitting areas in covered pavilions for groups of visitors to use, and sitting areas in open pavilions.

Fig. 6.109 New Qing-style pavilion and stelae. Photo by author.

The Orioles Singing in the Willows is one of the classical ten scenes immortalized by poets, musicians, artists and Qing dynasty emperors. The scene is believed to refer to the coming of spring (Chen 2003). HDI marked its location at Nanshan Road by making it the site of a pavilion designed with a modern base and a Chinese-style roof. The paving design includes the phoenix bird, one of the imperial symbols. See Fig. 6.107.

HDI's design included a formal tree-lined axial path that led from the entry pavilion through the scenic area and into the Scholar Park. The axial design incorporated a path comprised of beige-colored stone pebbles with granite stone bands, dark cut stone for the main field of pavement, and a double-row of Willow trees. See Fig. 6.108. Benches and rockery are set along the axial path.

From the axial path, the path changes into a curvilinear form and meanders through a Chinese Picturesque landscape to the new landscaped waterfront promenade. As part of the newly landscaped waterfront promenade, HDI integrated the historic stone stela engraved with calligraphy by Qing Emperor Qianglong. HDI built a new Qing-style pavilion to house the stela. See Fig. 6.109.

HDI's design of the new landscaped waterfront promenade in this area consisted of a three meter wide stone path lined with Willow trees. Like the paving design for the axial path, the lakefront paving design is contemporary and bears little resemblance to paving used in traditional gardens. The only symbolic reference to paving design used in traditional gardens was the use of small stone cobbles. The lakefront path design has a curvilinear alignment with no twists and turns. The design of the lakefront path was visually oriented to the lake and mountain backdrop.

Figs. 6.110 West Lake Museum plaza entry Fig. 6.111 Roof garden Photos by author.

West Lake Museum, *Xi Hubu Guan,* 西湖博物馆 and King Qiang Temple, *Qiang wangci,* 钱王祠

HDI oriented the new West Lake Museum towards Nan Shan Road and located it east of the Orioles Singing in the Willows scenic zone. See Fig. 6.110. Main pedestrian access to the museum was from Nanshan Road. The pedestrian path and the museum were designed to blend into the sloping topography. The stone path from Nanshan Road descends along the primary façade that faces north. The rectilinear-shaped museum is split level and has a green roof that blends into the landscape facing West Lake. See Fig. 6.111.

Fig. 6.112 Museum interior. Photos by author.

Fig. 6.113 Memorial archways next to Qiang Temple

The museum's theme is West Lake. It houses cultural and natural history exhibitions, full-scale model of contemporary Hangzhou and West Lake, and theater. See Fig. 6.112. The museum's south facade disappears into the Chinese Picturesque landscape of the adjacent Scholar Park that contains the Orioles Singing in the Willows scene.

The King Qian Temple complex was reconstructed east of the West Lake museum. The design of this area included a tree-lined axial stone path

Fig. 6.114 King Qian
Photos by author

Fig. 6.115 Memorial archway marks historical imperial pier location

that creates a direct connection between Nanshan Road and the lakefront promenade. Along the axial path are a series of five equally spaced archways, *pailou* 牌楼. See Fig. 6.113. Each archway commemorates one of the five kings who ruled during the Wuyue Kingdom, *Wuyue Guo*, 吴越国, circa 907-978 AD, a small independent kingdom that existed during China's Five Dynasties and Ten Kingdoms period c. 907-960 C.E. (Chen 2003).

HDI's design was the third re-construction of the temple complex. China's historic architecture was typically made of timber, short-lived and often destroyed by fire. According to a 12 June 2010 e-mail communication with Professor Bao, the previous temple complex had deteriorated during the 1950's and 1960's. HDI's new temple complex design was traditional architecture. It included a hero statue, a bronze sculpture of King Qian, and the reconstruction of the imperial boat pier. See Figs. 6.114 and 6.115. The King Qian Temple, West Lake Museum and Orioles Singing in the Willows are located in HDI's cultural zone.

Yongjin Square, *Yongjin Guangchang* 涌金广场, Nan Shan Road Culture & Leisure Promenade, *Yannan Shanlu Wenhua Xiu Xian Dai* 沿南山路文化休闲带,and Xihu Tiandi, 西湖天地

East of the Qian Wang Temple, HDI's design included the new Yongjin Plaza, the newly created Xihu Tiandi commercial zone and the Nanshan Road Culture and Leisure Promenade. HDI re-formed the waterfront at this location as a reference to the sub-area's cultural and natural historic significance. This area marks the historic location of Yongjin gate, the mouth of a natural stream, and canal that was built as an access route into the imperial city (W Chou 2007, pers. comm., 7 May).

Fig. 6.116 Zhang Shun sculpture in Yongjin Pond

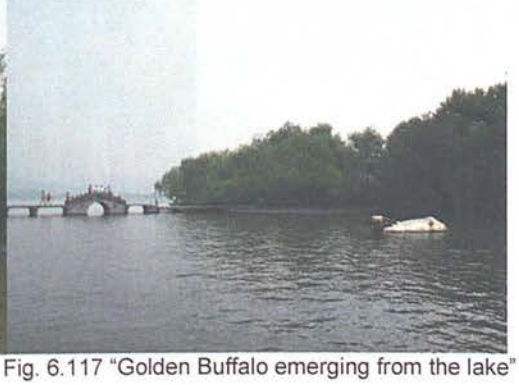
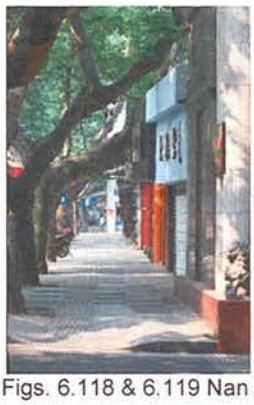


Fig. 6.117 "Golden Buffalo emerging from the lake"

Photos by author.



Figs. 6.118 & 6.119 Nan Shan Road Culture + Leisure Promenade. By HDI published with permission.

Nanshan Road's new alignment touches Yongjin Square, giving pedestrians and people in vehicles open views to the small bay and West Lake. See Fig.6.116. The re-configuration of the lakefront to create a larger bay pays homage to Yongjin Pond, originally made at the mouth of the natural stream.

HDI's design incorporates two bronze sculptures into the bay that represent local mythology and folklore. Close to Nanshan Road is the figure, Zhang Shun, a local hero in classical literature. See Fig. 6.116. "Golden Buffalo emerging from the lake", is another metal sculpture in the bay and it is a reference to one of West Lake's previous names, Golden Buffalo Lake. See Fig. 6.117. Both act as focal points for visitors who are walking or driving along Nanshan Road. HDI created a contemporary design for Yongjin Square's design with steps and seating along the water's edge (Fig. 6.116). West of Yongjin Square along Nanshan Road is HDI's Culture and Leisure Promenade. See Figs. 6.118 and 6.119.

Fig.6.120 Academy of Fine Art on Nanshan Road across from SSA
Photo by HDI, published with permission

This stretch of Nanshan Road contains existing mature street trees and an emerging cultural district near the New National Academy of Fine Art. See Fig. 6. 120. This new building is located along Nanshan Road Culture

and Leisure Promenade and directly across from the West Lake cultural zone. The Culture and Leisure Promenade along Nanshan Road included the renovation and adaptive re-use of historic buildings combined with the construction of new buildings at the same scale of the historic buildings. It also included new streetscape amenities, building signage, new paving and street lighting.

The design of the new waterfront at Yongjin Square emphasizes both the mouth of the natural stream and the small bay. HDI used water to create separation between Yongjin Square and Xi Hu Tiandi. This newly re-constructed water alignment creates the need for two pedestrian bridges at different locations. At Nanshan Road, a smaller bridge crosses the artificially made canal linking Yongjin Square with Xi Hu Tiandi. See Fig. 6.122. HDI sited the longer and wider Yongjin Bridge at the mouth of the bay at the lakefront. See Fig. 6.121. It gives pedestrians a waterscape view from both sides of the bridge while the shorter pedestrian bridge offers a more intimate experience. Both stone bridges contain Chinese moon arches, but the overall design is contemporary.

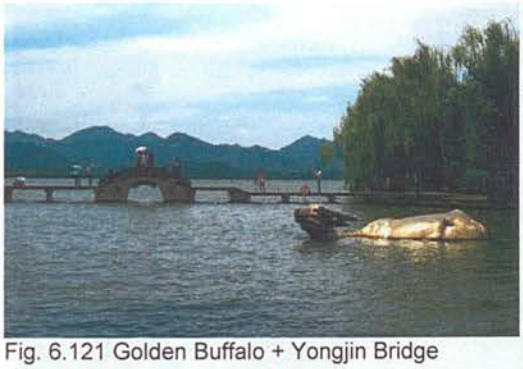


Fig. 6.121 Golden Buffalo + Yongjin Bridge

Fig 6.122 Yongjin Square

Photos by author

Xi Hu Tiandi, 西湖天地

Xi Hu Tiandi is one of the prominent features of the SSA. It is an entertainment and commercial district modeled on Shanghai's highly successful Xintiandi district. Municipal officials in Hangzhou made an arrangement with the firm that created Shanghai Xintiandi – Hong Kong developer Shui On – to develop a comparable area in the Hangzhou SSA. The result was Xi Hu Tiandi. Like Xin Tiandi in Shanghai, Xi Hu Tiandi features many well known Hong Kong restaurants, cafes and nightclubs as well as international franchises like Starbucks. See Fig. 6.123.

Fig. 6.123 Xi Hu Tiandi cafe

Fig. 6.124 Landscape

Fig. 6.125 Yongjin Lou historic site

Photos by HDI, published with permission

Xi Hu Tiandi is defined by water on all sides. The island containing Xi Hu Tiandi was formed by carving out a new canal and waterway and manipulating the existing landform. One of HDI's objectives was to maximize waterfront views for the restaurants, bars, teahouse, cafes and other commercial eateries along the natural lakefront edge as well as for park visitors. See Figs. 6.126 and 6.127.

Xi Hu Tiandi combines restored historic buildings and new buildings in a contemporary garden setting; it includes water fountains, figurative sculpture and contemporary paving design. See Figs. 6.128 through 6.31. The Chinese Picturesque genre such as rockery were also included. See Fig. 6.131.

Fig. 6.126 View of Yongjin Pond from Starbucks

Fig. 6.127 View of Starbucks across Yongjin Pond

Fig. 6.128 Contemporary signage

Fig.6.129 Water feature

Four photos by HDI published with permission

The most significant building to be renovated for Xi Hu Tiandi was the Yongjin Lou teahouse; it was erected in the late Qing dynasty and Sun Yat-sen is said to have resided here in the Republican era (Fig. 6.125). The teahouse site was used in ancient times for celebrations by emperors. Its renovation for Xi Hu Tiandi retained the original roof but completely reconstructed the rest of the building. Low-rise pedestrian-scale buildings in the development were made with Chinese gray brick or natural stone. Unlike Shanghai's Xin Tiandi dense urban setting, Hangzhou Xi Hu Tiandi is set within a public park.

Fig. 6.130 Xi Hu Tiandi landscape character. Photos by HDI, published with permission

Fig. 6.131 Rockery

Hangzhou Da Hua Hotel, *Hangzhou Da Hua Fandian* 杭州大华饭店 & Hubin Park 1, *Hubin Biyi Gongyuan*, 湖滨一公园.

At Xi Hu Tiandi's eastern edge, the complex shares a canal with the peninsula containing the Da Hua Hotel. Hangzhou's Da Hua Hotel housed many government officials during summer holidays in earlier periods, including Chairman Mao Zedong. The hotel grounds were upgraded as part of the park's renovation, but park visitors are not allowed on the hotel's property and they are excluded from its lakefront.

Fig. 6.132 Canal defines boundary between hotel and Xi Hu Tiandi. Photos by HDI, published with permission

Fig. 6.133 Da Hua Hotel with bridge in foreground

Fig. 6.134 Pedestrian bridge, public path
Photos provided by HDI, published with permission.

Fig. 6.135 View towards to east with hotel on right

HDI managed to preserve its design objective to create a continuous West Lake promenade by adding a bridge along Da Hua Hotel's lakefront façade despite the hotel's concerns for privacy. See Figs 6.133 – 135. The stone bridge alignment is borrowed from the Chinese Picturesque. The design consists of zigzag geometry but the overall material for the bridge was used in a simple contemporary style. The bridge created a public path that connected Hubin Park I with the lakefront path to a boat landing near Xi Hu Tiandi.

Hubin Park I was one of the new public parks created during the Republican Period when the walls of the ancient city were demolished. HDI's design called for the renovation of buildings from that era, improved lakefront promenade and new extension, as well as the addition of several new design elements. HDI wanted the design of the new public park to Reflect Hangzhou's adjacent bustling commercial district and create visual

Fig. 6.136 Da Hua Hotel lakefront
Photos by HDI, published with permission.

Fig. 6.137 View from Hubin Park I & West Lake to the city.

and pedestrian links from the city to the lakefront. See Fig. 6.137.

Along the lakefront promenade HDI incorporated other design elements that refer to the city's history. For example, a water fountain represents canals and wells that were constructed during ancient times to

Fig. 6.138 Fountain design: inspired by canals and wells from ancient Hangzhou

Fig. 6.139 Qing dynasty map of Hangzhou
Photos by author.

provide potable water to the walled city. See Fig. 6.138. HDI's design includes a bilingual interpretative sign that describes the fountain's meaning. Another feature, a map of the walled city, marks one of the ancient gates and provides a visual historical record of the ancient city. See Fig. 6.139.

As indicated earlier, after the ancient walls were demolished in the Republican era, the urban lakefront was transformed into public recreation areas and lakefront homes. The lakefront residences were built between the 1920's and 1940's. HDI retained two of the Republican era lakeside residences and demolished the other existing buildings. HDI's design called for the commercial re-use of these buildings to house cafes, small shops and boat rental concessions. See Figs. 6.142 and 6.143. HDI's design incorporated new seating and pavement design, as well as new lakefront edge treatments. See Figs. 6.140 and 6.141. Where possible, HDI incorporated the shade from preserved heritage trees for locating new benches. See Figs 6.142 and 6.143.

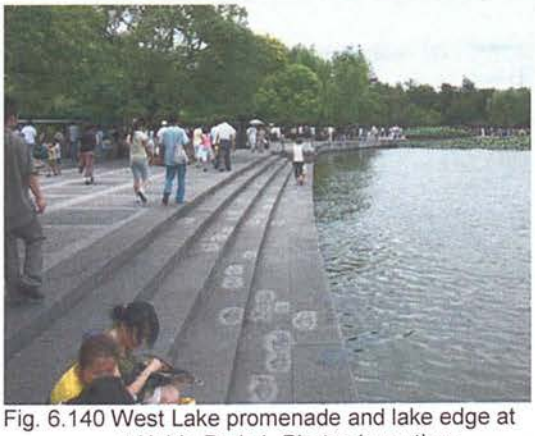


Fig. 6.140 West Lake promenade and lake edge at at Hubin Park 1. Photos by author.

Fig. 6.141 Covered seating in Hubin Park 1.

The design of Hubin Park I is a mixture of cultural heritage preservation and new construction. For example, HDI re-constructed a Qing style pavilion in Hubin Park I. It marks the location of a boat pier used

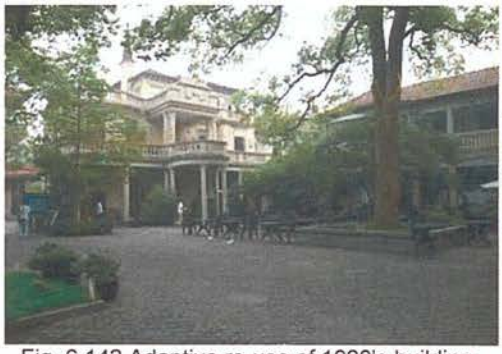


Fig. 6.142 Adaptive re-use of 1920's building

Fig. 6.143 New seating. Photos by author.

during the Qing dynasty and the Republican era. It was also designed as a visual focal point, as well as a place to view from – an observation point. See Figs 6.144 and 6.145.

6.3.5 Design Analysis and Hybrid Modern Design

The most striking features of the Southern Scenic Area at West Lake are the manner in which it weaves together elements of contemporary and Chinese Picturesque design and the way it incorporates a broad range of references to the history of the site and city. The SSA is in many ways a cultural park commemorating West Lake's folklore and Hangzhou's long urban history. HDI accomplishes this through the adaptive re-use of structures from the Republican era, the use of sculpture and other deliberate design elements as references to local folklore and mythology. HDI also re-constructed historical water elements, i.e. natural streams and bays and canals.

The King Qian temple is a reference to early imperial China; the Orioles Singing in the Willows scene in the Scholar Park pays homage to West Lake's classical ten scenes, prominent in classical Chinese art for centuries. The Yongjin Lu teahouse was once used by emperors, as well as Sun Yat-sen. Later imperial references are captured by features such as the Scholar Park that replaced the post-Revolutionary Youth Park. The Republican period is preserved in re-used structures formerly built as opulent residences along the curved colonnade, or the lakefront promenade. Although less effort was made to capture the post-Revolutionary era, the shadow of Mao inevitably hangs over the Da Hua Hotel and other structures on the lake that were appropriated for use by CCP officials. Local legend is recalled by the Long Bridge and the water course it crosses.

Fig. 6.144 Ju Xian Pavilion, view from promenade Photo by author.

Fig. 6.145 Ju Xian pavilion. Photo by HDI, published with permission.

The Chinese Picturesque design language is used throughout all of these different historical references. However, it is not used exclusively; it frequently is combined with thoroughly contemporary elements. The resulting design vocabulary is a true hybrid; it violates as many of the classical garden design conventions as it embraces. The Chinese Picturesque genre serves as a set of familiar symbolic references, a taken-for-granted way of creating a Chinese design from a very contemporary design program.

Three fundamental elements of the hybrid modern design grammar are used unselfconsciously in the SSA: references to site history and local history, concepts and techniques influenced by recent developments in international design, and the design grammar of the Chinese Picturesque. The design approach was strongly influenced by site history and went to some length to incorporate elements of local history. This was done through means that ranged from re-use of existing structures to symbolic references to ancient features of the area.

The design also shows the influence of recent trends in park design outside China. Cultural heritage preservation, ecological design, didactic or interpretative, genus loci, site history and symbolic references to the local cultural context have been among the distinguishing features of contemporary landscape design. Finally, the design also employed virtually every convention used in the design language of Chinese Picturesque – including scenic manipulation, i.e. framing and borrowing scenes; the use of rockery; arched moon bridges and twists and turns in bridge alignment. HDI also constructs an island for Xi Hu Tiandi. The techniques are taken out of their traditional context and they often co-exist with contemporary design; but they nonetheless send a signal that the design is authentically Chinese when seen in the contemporary context.

Design paradigm	Design grammar	Design Vocabulary	Materiality
Cultural Heritage Preservation	Reclaiming the site's cultural history	Local folklore and mythology Local ancient kingdom and imperial history	Scenes and structures Reconstruction of King Qian Temple, five memorial archways for kings Orioles Singing in the Willows Scholar Garden Sculpture of water buffalo
	Symbolic	Local urban history Walls and gates of the ancient city Imperial boat piers Water supply Local Republican era history	Represented by new road alignment Memorial archways Fountain design Adaptive re-use of existing historic buildings along Nanshan Road Lakefront Teahouse, imperial and 20th century republican Retain location and form of Greco-Roman colonnade but replace with Song-style architecture
Didactic	Learn local history, classical history and ancient history.	Pedestrian scale landmarks or historic place-markers Interpretative signage Lakefront promenade	Orioles Singing in the Willows scenic area Long Bridge Yongjin Bridge Hero sculptures Contemporary plaques and way finding signage Experience historic locations
Ecological Genius loci	Reclaim natural lakefront edge and local natural ecology	Reconstruct bays, islands, natural streams Reconstruct natural terrain	Dredging and reconstruction lakefront edge Wetland plantings at lakefront and ponds Indigenous woodland planting Riparian plants along stream courses
Chinese Picturesque	Scene-making Scene-manipulation	Lake and mountain views Borrowing scenes Framing scenes	Continuous lakefront promenade Pavilions to look from, look through, and look at from a distance Twists and Turns Scholar Rocks Paving pattern design
Commercial	Re-use existing buildings combined with new contemporary architecture New buildings designed to look historic	Restore and reconstruct Qing dynasty lakefront teahouse, new café, restaurant district Restore existing historic buildings from early 20th century Republican era	Xihu Tiandi sub-area within public park Restore and expand private Dahua hotel with a new public access pedestrian bridge in a contemporary style that "twists and turns." Bridge is setback from hotel lakefront towards the mountains to create privacy for the hotel complex. Bridge provides free access and is connected to the continuous lakefront promenade Nanshan Road new streetscape with re-used buildings

Fig. 6.146 Design analysis diagram for hybrid modern design theory-building

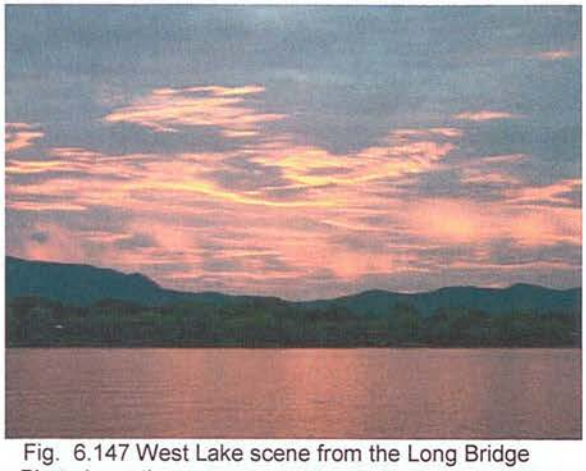


Fig. 6.147 West Lake scene from the Long Bridge
Photo by author

The analytical diagram depicted in Fig. 6.146 verifies that the hybrid modern design genre is present in the SSA. It portrays a project imbedded in cultural themes that cover Hangzhou's history through the Republican era. No memories or existing structures from the Mao era are displayed or visible anywhere in the park. In fact, the Youth Park from that period is replaced with a Scholar Garden.

In addition to the various chapters, events and heroes of its cultural history, HDI also presents the urban history of the ancient city. HDI reclaims the memory of the walled city in various ways. The walled city's historic location of the north wall is marked by the re-alignment of Nanshan Road. Where the ancient gates were located, Nanshan Road is re-aligned to the lakefront's edge. Also, HDI used contemporary design for Yongjin Square, a place that marks the historic location for the ancient Yongjin gate.

Other design material expressions include a sculpted stone map laid horizontally in the ground at Hubin Park I. See Fig. 6.139. The map represents the Qing dynasty walled city, showing its gates, wall location and alignment, locations of the imperial city, King Qian temple complex, and other important sites. The transportation network is also included in the map to remind visitors that ancient Hangzhou used a system of canals for transportation. To emphasize this, HDI reconstructed locations of historic canals, as well as building new canals.

The new canals were used to emphasize, define or frame the new Xihu Tiandi cafe/restaurant zone in the park. HDI defined Xihu Tiandi as an island by carving out two canals. This design move uses pedestrian bridges

to mark the transition from the lakefront promenade, as well as marking the entry to the Xihu Tiandi. This was the first time in China that a commercial café/restaurant zone of this scale was incorporated into a public park, and possibly internationally, strengthening local West Lake identity for tourism, as well regenerating urban Hangzhou for foreign investment.

This integration of contemporary design and Chinese Picturesque languages exists at all levels of the design. Another element which is implied in the analytical diagram is the way that the two promenades, lakefront and Nanshan Road are used as temporal cues. The lakefront path is dominantly oriented towards the lake and circulates through re-imagined places and events of ancient and imperial China. Nanshan Road, on the other hand, is the commercial street façade containing small businesses. This new commercial streetscape and promenade also acknowledged presence of the China National Art Academy with a few commercial art galleries.

Trees and fragrant plantings are used in traditional ways and traditional materials are applied to contemporary features. Scenes are borrowed and framed, but the resulting images reflect a contemporary expression or a hybrid modern design style that is far from the traditional scenes of the classical Scholar gardens.

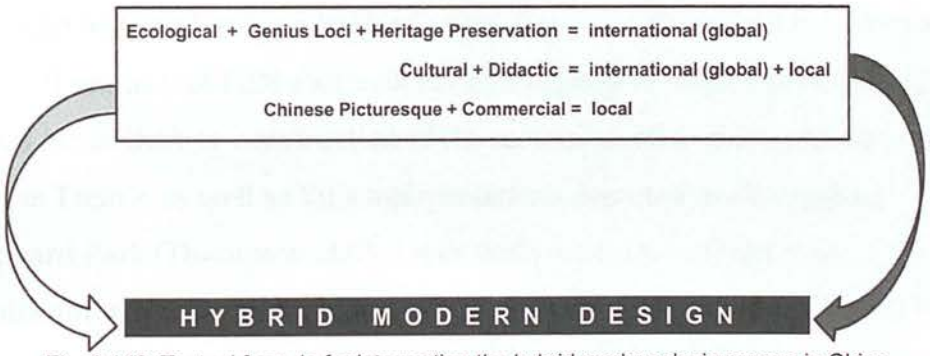


Fig. 6.148 Textual formula for interpreting the hybrid modern design genre in China

SSA's expression of hybrid modern design was evolved from locally trained designers. By the year 2000, when HDI was required to assess West Lake, the two case study parks, Living Water Park and Zhongshan Shipyard Park, were built. LWP and ZSP were on the list of places that China's central government considered exemplar for sustainable design and park design. By the time SSA began construction, Turenscape had received a national-level design award from the American Society of Landscape Architects.

To expand from the analytical diagram depicted in Fig. 6.146, additional interpretation was formulated. Fig. 6.148 textually describes the design paradigms analyzed in Fig. 6.146. Like the textual diagrams for Living Water Park and Zhongshan Shipyard Park, an interpretation is formulated for the hybrid modern design genre represented in SSA.

SSA has evolved as a green public open space that exemplifies the hybrid modern design approach. As illustrated in Fig. 6.148, SSA interweaves the local and international design languages in its hybrid modern design expression. However, SSA is distinctive in that it appears to be the first public park in the world that contains within it a commercial restaurant and retail precinct.

The local officials were astute in understanding the relationship between China's post-reform capitalist and consumerist society with local and national tourism. Xi Hu Tiandi does expand Hangzhou's commercial urban fabric as well as creating a leisure space within the SSA, particularly as part of the West Lake promenade. SSA is not the first to have a café, teahouse or restaurant. Some examples of this type of commercial use exist in major public parks throughout the west: the recently updated Lido Café, a short walk from Princess Diana's memorial in London's Hyde Park and outdoor cafes can be found in New York's Central Park and Paris' Jardin Tuileries.

It seems that HDI also took to heart aspects of Pope's definition for the *genius loci* in their re-construction of the natural ponds, native plantings as well as Treib's, as well as Yu's interpretations depicted in Zhongshan Shipyard Park (Thompson 2003; Treib 1995). Culture heritage was significant, as well. Local officials recognize both West Lake and Hangzhou's imperial capital city as critical dimensions for rejuvenating the city's identity.

As indicated in the section on Hangzhou's urban history, its early ties to the west were expressed when Marco Polo's travels to Hangzhou during Khan's Yuan dynasty were revealed to the west. Polo deemed Hangzhou the 'city of heaven' (Chen 2003) when it was at its peak as a major urban center. Of course, the HDI's design of SSA could not ignore this aspect of its history and a bronze statue of Polo sits prominently on a stone plinth in the Xi Hu Tiandi commercial zone. See Fig. 6.149.

Cultural heritage praxis as expressed in SSA is contested by Alsayyad (1989) and Bourdier (1989), along with scholars presenting research at biennial conferences held by the International Association of the Study of Traditional Settlements. These scholars pose questions regarding the motivation by nations seeking designation for sites as worthy for world heritage preservation by the United Nations Educational, Scientific and Cultural Organization (UNESCO). These scholars investigate what it

Fig. 6.149 Statue of Marco Polo
Photo by author.

"means" for these nations seeking UNESCO world heritage status, e.g., modernity vs. tradition, definitions for authenticity, particularly as a vehicle for tourism and economic development.

HDI and Hangzhou city officials were clear about West Lake's cultural heritage and the development of the SSA public park as a destination for local and national tourism. They also understood the importance of ecological design, especially in their efforts to use wetland plants in the re-constructed streams and ponds in the interior of the park areas; as a natural mechanism for cleansing stormwater. The didactic aspects of the park were tied to history, folklore and mythology; interpretive signage was used throughout the park. HDI employed the Chinese Picturesque design language in two ways. They appropriated from this design language, at the most revered historic sites within the SSA, Orioles Singing in the Willows and the King Qian ancestral temple complex, as well as within a few smaller garden areas that are interior to the park.

Fig. 6.150 West Lake Promenade triptych by author

HDI was selective and did not utilize the Chinese Picturesque material vocabulary completely along lakefront promenade, the backbone of the SSA master plan. HDI extends the design vocabulary of the contemporary image for Hangzhou's adjacent urban fabric to SSA. However, HDI's design of the lakefront promenade was masterful in their approach to integrate the dominant visual scene, West Lake's "mountain-waterscape"; HDI borrowed it, framed it, and manipulated it at various viewing scales. The textual formula depicted in Fig. 6.148 diagrams and summarizes the qualitative and interpretative method for determining that the spatial form of SSA falls within the realm of the hybrid modern design genre.

6.4 Three Landmark Parks – Patterns and Case Study Analysis

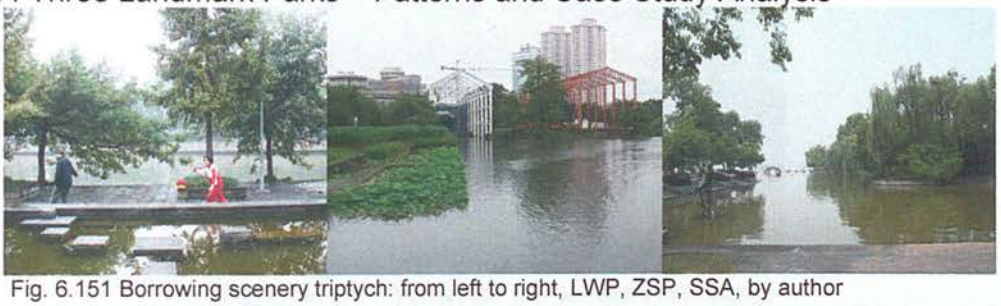


Fig. 6.151 Borrowing scenery triptych: from left to right, LWP, ZSP, SSA, by author

In the analysis of each of the three landmark parks, patterns began to emerge. The idea to develop Living Water Park, the earliest of the landmark parks to be designed, was initiated by the client's need to commemorate the city's massive river clean-up effort and restore the river as Chengdu's definitive icon. Zhonghsan Deputy Mayor Peng, Yu's client, demanded innovation for the park design at the former shipyard site – a spatial form that would demonstrate the city's progressive thinking. Revealing and reclaiming the ancient and imperial history for Hangzhou and West Lake was seen as the key by the local party officials to regenerate the city's image. Within these larger civic terms, these three public landmark parks were seen as major agents for cultural change and local identity.

Each city had its own particular local identity and the designers for each landmark park would appropriate these cultural references within their park designs. Local identity in Living Water Park took several forms. The park's environmental theme and water cleansing demonstration enhanced the city's local identity as ecologically progressive launching Chengdu to the forefront of China's environmental movement (X Sun 2008, pers. comm., 18 June). Local identity at Zhongshan Shipyard Park was derived from the site's socio-cultural history, as well as the city's namesake as the birthplace for Sun Yat-sen. West Lake was integral to Hangzhou's identity and the new design for the Southern Scenic Area would help rejuvenate that image. Revelation of the site's cultural heritage and imperial history were essential for the remaking and invigoration of Hangzhou's contemporary identity. Local identity was a common variable that emerged from the case study analysis of the three landmark parks.

Fig. 6.152 LWP Waterscape and borrowed river scene – expanding the linear park space. Photo by author

Identity would also be manifested as symbols in the landmark parks. The symbolism varied from park to park, representing both local and cultural identity, as well as nationalism. The two dimensional plan drawing for Living Water Park was construed as a fish by the client - a symbol for life and fertility, in Chinese culture. Historically, the Funan river system was considered a deity locally; its source was the Min river, a tributary of the Yangtze river. The Funan river was also associated with silk brocade production when Chengdu was the capital of the Shu Kingdom; the riverfront was also a place for cultural productivity where poets would find inspiration. LWP's artificial mountain would symbolize nearby Mt. Emei,

one of China's four sacred Buddhist mountains. Ruddick would appropriate the form of China's iconic rice terraces for use at the park's riverfront. The designers for LWP used symbolism in a multi-faceted way – local culture and identity, historical references, and China's agrarian heritage.

Symbolism at Zhongshan Shipyard Park would pay homage to Mao's machine age, as well as provoke thoughts of the Cultural Revolution with the insertion of the painted steel Red Box. SSA would contain multiple symbols: the city's urban history as an ancient walled city and as an imperial capital city. SSA's design included symbols of West Lake's cultural prominence in local history from ancient times to the Republican period. Cultural symbols for local identity emerged as a pattern among the three parks.

With LWP as the first of the landmark parks to be built, it has been seen by China's senior design educators as a hallmark for ecological park design and landscape architecture in the post-Mao era (X Sun 2008, pers. comm., 18 June; Z Bao 2009, pers. comm., 30 April). The use of wetland plants in LWP may have influenced Turenscape's use of indigenous wetland plants along ZSP's lakefront. Yu in an interview on 14 March 2007 would not confirm or deny LWP's influence on Turenscape's design for ZSP.

SSA's design was influenced by both LWP and ZSP according to an interview with Wei Chou in 7 May 2007. Chou indicated that some design ideas were appropriated from LWP and ZSP into their design for SSA. This included Turenscape's provision of direct physical access to the lakefront. Up to that point, West Lake's waterfront consisted of either a pedestrian path set back from the lakefront by a strip of lawn with widths varying from one to five meters, or a stone wall one meter above the West Lake water level.

Additionally, Chou's staff (W Chou 2007, pers. comm., 7 May) were inspired by images of various waterfront projects with seat steps leading directly into the water on websites for Hargreaves Associates and Peter Walker Partners. HDI also used wetland plants along the smaller bodies of water in the SSA's sub-park areas setback from West Lake, an idea borrowed from both LWP and SSA. Where possible, HDI would use indigenous vegetation; lawn was an important design element for the local community that it could not be completely eliminated.

Fig. 6.153 ZSP Waterscape, waterfront pavilions, water access from stepped platforms. Photo by author

In terms of the patterns of the design language found, each landmark park contained elements of the Chinese Picturesque (local) genre. Each landmark park also appropriated international design vocabulary (global). LWP portrays a collision of the local and global design vocabularies. The bio-mimetic water cleansing process was introduced by the international design team. In the final execution of LWP, the Chengdu Landscape Bureau employed Chinese Picturesque design grammar: scenic design, borrowing scenery, manipulating scenery through path design that twists and turns to create the illusion of a park larger than three hectare, the making of an artificial mountain and waterscape scenes .

ZSP was subtle in its use of the Chinese Picturesque and much more emphatic about the use international design approaches. TDI would use *yin-yang* symbolism in the broader spatial organization of the park. TDI folded the Chinese Picturesque approach through the use of scenic design in ZSP. The skeletal waterfront sheds can be interpreted as lakefront pavilions typically found in traditional garden design. Re-constructed everyday scenes of the shipyard were created; bronze figures were actively depicted conducting routine daily tasks. These scenes would unfold visually along the pedestrian path, similar to the in-motion viewing garden (Chen 1985; Johnston 1991), design grammar found in the Chinese Picturesque genre. Bamboo plantings were used to frame major entry ways, as well as for transitions between scenes – a classic technique used in the Chinese Picturesque.

Overlaid onto the yin-yang (passive-active zones) organization, TDI used axial design to visually and spatially organize the site. ZSP's design was inspired by the site's industrial history, Yu's notion of the spirit of the place. Yu's interpretation of the genius loci would overlay the use imposed by human settlement onto the site's geomorphology. Yu led TDI's team to re-use and recycle the machinery and materials onsite to retain the memory of the shipyard.

ZSP's design narrative was based on the site's former industrial use – a design paradigm and spatial form never seen before in China. The grid pattern paving design for the teahouse/museum building entry area was inspired by Mao's machine age. The main field of paving was granite and the grid was defined by bands made of steel plates with rivets. Its design was referential to steel truss systems used in the shipyard factory. The same steel band design would be used in the water feature at the park's north gate.

ZSP was China's first park that adaptively re-used onsite industrial machinery and equipment from a shipyard factory. TDI re-used and recycled architectural form, existing vegetation, industrial machinery and equipment. These items would be re-used as design element and visual focal points in the final design composition; if equipment was deemed structurally unsound or safe, TDI would take the memory of the built form and use it for their inspiration. Everyday shipyard scenes in ZSP were created using relics of the former shipyard along with bronze figurative human-scale sculptures in the park design. These scenes were part of the industrial design narrative TDI composed. ZSP would be the first public place in post-Mao China that features the Mao's Cultural Revolution.

SSA would combine local and global design in a different way. The larger scene of West Lake and the mountain backdrop was classically Chinese Picturesque but the historical narrative of the walled city along the lakefront would employ international design vocabulary. The site of the ancient city's original water wells with canal structure was commemorated with a fountain feature that contained symbols of these elements. Internationally design influences were represented in the seating design in areas set back from the waterfront. Whereas, the lakefront seating would

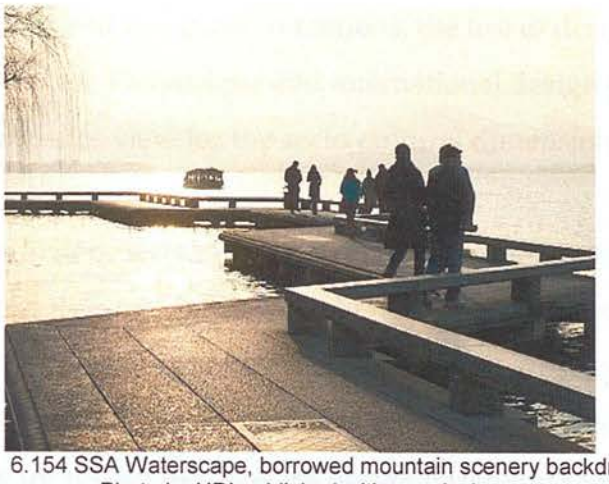


Fig. 6.154 SSA Waterscape, borrowed mountain scenery backdrop
Photo by HDI published with permission

borrow from the Chinese Picturesque; Qing style covered boat pavilions containing seating would dot SSA's lakefront. However, in certain lakefront zones that related to SSA's commercial areas, HDI's design incorporated granite stone steps leading into the water.

While each landmark park utilized various design paradigms, elements of both the Chinese Picturesque and international design influences were evident. Identity, symbolism, and cultural heritage were also evident for each of the landmark parks. These socio-cultural dimensions combined with the local and global design influences are variables that provide links among the three case study parks. These links also reflect a coincidence of patterns (Yin 1994) that can be interpreted for pattern-matching. The patterns in this case study research begin to explain and set the basis for the landmark park design phenomenon; it also forms the logical argumentation to build the interpretative theory for the hybrid modern design paradigm.

In this case study analysis of the landmark parks, pattern-matching logic (Trochim 1989) and Yin's (1994),"elements of explanation" and "iterative nature of explanation building" were applied. Findings from the analysis of the three case studies provide evidence for building the theory for the emergent hybrid modern design paradigm in late 20th century China's secondary cities. Each case study landmark park presented above is an analytical narrative that was derived from several sources: analysis of the design drawings, interviews with the projects' clients and designers, field research, and content analysis of educators' responses to interviews. Field research was a critical research activity as it helped to verify interpretation of

the design drawings and designers' intentions, the use of design vocabularies depicted in the Chinese Picturesque and international design paradigms; it also provided a broader view for the socio-cultural dimension for each park's local context.

The diagram depicted in Fig. 6.155 gives a broad-brush of the findings and patterns found through this case study research. The next chapter will take the case study narrative analysis a step further. It will explain in detail ways the findings provide the foundation for a discursive analysis that builds the theory for the hybrid modern design paradigm representative in the case study research.

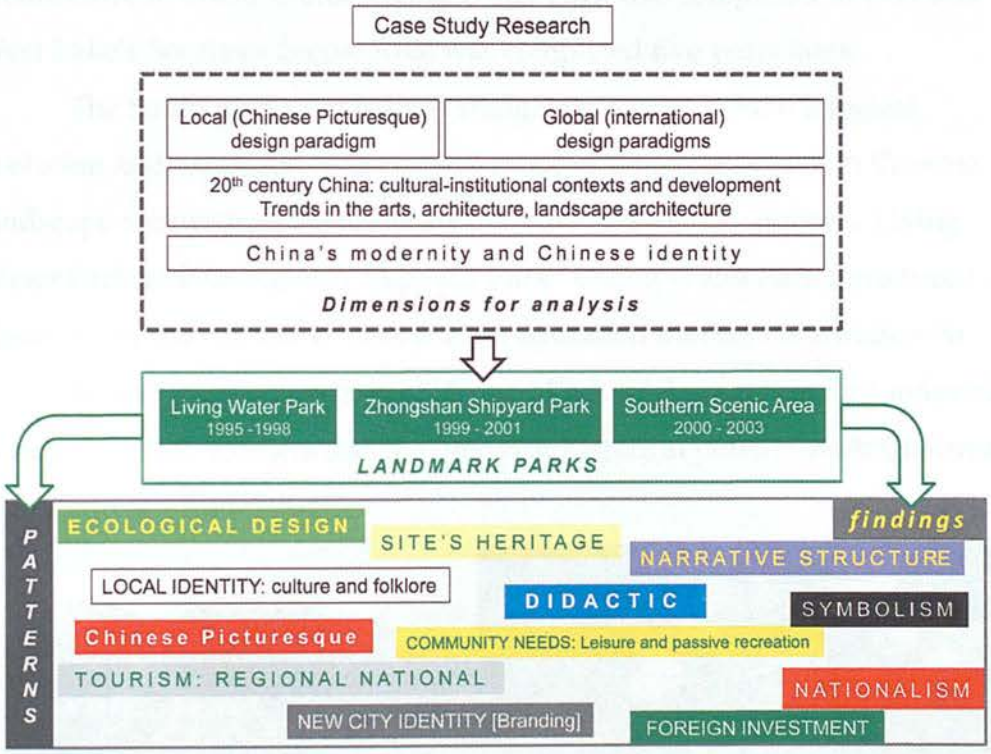


Fig. 6.155 Case Study Research: Findings and Patterns

Chapter Seven

Hybrid Modern Design Paradigm: synthesis and emerging genre

'If there is a new paradigm, or way of thinking in any field such as architecture, then it obviously stems from a larger cultural shift, a change in worldview, in religion, perhaps politics and certainly science.' Jencks (2002, p.1)

'Style is concerned with the development of a set of formal characteristics that are common to a group of objects or works of art.' Pevsner (1940, p.9)

The case study analysis of the three landmark parks taken together demonstrates design innovation in the spatial forms of these public landmark parks and emergence of the hybrid modern design paradigm. They also demonstrate an evolution of design thinking in landscape architecture in urban China. Living Water Park was completed in 1997 and West Lake's Southern Scenic Area was completed five years later.

The Southern Scenic Area in Hangzhou's West Lake is a logical evolution and extension of the hybrid modern design approach in Chinese landscape architecture visible in the other two case study projects: Living Water Park and Zhongshan Shipyard Park. Living Water Park introduced a blend of art, science and environmental education that was uncommon in China in the 1980's. Zhongshan Shipyard Park celebrated the site's industrial heritage, factory workers and the fifty-year historical period under Chairman Mao Zedong's leadership.

Fig.7.1 ZSP Ecological Island in the background, Grid pattern in the foreground

Fig. 7.2 LWP: organic, water cleansing exhibit
Photos by author.

TDI's park design was filled with innovation never seen in the design of public space in any Chinese city. For design educators (Z Bao 2009, pers. comm., 30 April), ZSP represents heroic landscape architecture – building an island (referred to locally as the ecological island) to preserve the former riverfront heritage trees and solve flooding by the adjacent river had never been tried before in China. The project is also the first known public park

containing a scene that contemplates the Cultural Revolution.

In Living Water Park, ecological design and a strong emphasis on historical local context derived early ideas for the hybrid modern design language. It represents the combination of ecological design, or Geuze's 'Second Nature' (2010) and the re-imagined Chinese Picturesque design language. It was created with self-consciously constructed Chinese references that were romantic interpretations by a western artist and landscape architect. Betsy Damon's teardrop fountain or the phoenix bird-shaped flowform are thoroughly contemporary concepts that embody a view of Chinese culture that is divorced from the reality of Chinese contemporary culture. But this imagery is highly recognizable in an international context and helped to create a design capable of winning international prizes.

Fig. 7.3 ZSP's Red Box: first work that publicly commemorates China's Cultural revolution. Photo by author.

Zhongshan Shipyard Park is a different type of project. It was undertaken with similar objectives – redevelopment of a blighted area to attract foreign investment and provide leisure facilities for the community. However, ZSP is a completely domestic or local project. It was designed by Yu Kongjian, now one of the premier contemporary international landscape architects. Like LWP, the Zhongshan Shipyard Park included new design elements that were intended to be symbolic of China's past, and it paid close attention to both the history and the natural ecology of the site. However, the focus of ZSP was the history of China since the Communist Revolution, as told through the history of the shipyard site. The idea of a memorial to the recent industrial past and the Cultural Revolution would be more

comfortably received by people in Europe or North America than China. It undoubtedly reflects Yu's training at Harvard University's Graduate School of design, professional experience in California, and strong ties to the CCP. The design for ZSP also incorporates many Chinese Picturesque techniques and conventions. It demonstrates the hybrid modern design style, a blending of both international and local design influences and nationalism.

Fig. 7.4 SSA's Lakefront promenade. Photo by author.

The Southern Scenic Area in West Lake, Hangzhou takes this trend one step further. Like ZSP, it is largely driven by the historical context and site history. It also re-uses existing structures. The Hangzhou Design Institute courageously re-constructs the natural environment from the imperial era. It differs from ZSP in important ways as well. The site is larger and more complex than either LWP or ZSP. Historical references in the design span Chinese history from the early imperial period through the twentieth century. The design vocabulary represented in SSA relies more heavily on the Chinese Picturesque than ZSP, although the project freely mixes classical elements with imported modern styles. What makes SSA unique internationally and domestically is the inclusion of a commercial restaurant precinct. As indicated earlier, SSA is not the first to have a restaurant, per se. New York's Central Park, London's Hyde Park and Paris' Tuileries Garden, all have a café or restaurant or two. But none contain a commercial complex of fine dining restaurants, a restored Qing dynasty teahouse, and places like Starbucks and specialty ice cream shops.

SSA reflects a hybrid modern design approach taken by HDI; but it is a less radical project and a more completely Chinese product than either LWP or ZSP. This undoubtedly reflects the fact that the design team for SSA

was drawn from the local design institute in Hangzhou and included neither foreign consultants nor foreign-trained domestic consultants. However, the Hangzhou team could not have created the concept and design program for SSA without the influence of both Living Water Park and Zhongshan Shipyard Park. The design vocabulary represented in SSA also reflects the influence of both of those projects. The casual combination of Chinese Picturesque elements with modern international styles would have been unthinkable in the late 1970's.

Fig. 7.5 LWP: Scholar rock
Photos by author

Fig. 7.6 ZSP: Frames waterscape view

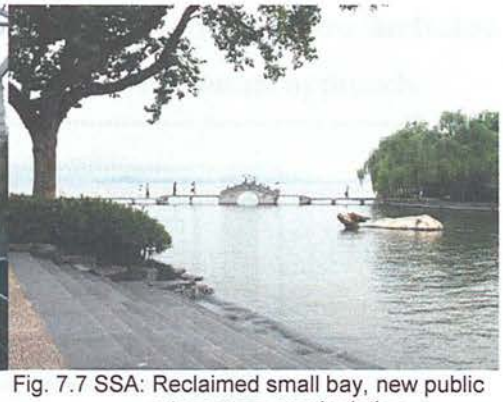


Fig. 7.7 SSA: Reclaimed small bay, new public art, scenery manipulation

The three case study projects mirror China's late 20th century rapid urbanization and equally rapid cultural development. With China's opening to the world, the bombardment of ideas, overseas education and arrival of the digital age, it may not be a surprise that the hybrid modern design paradigm emerged. Arguably, the Republican revolution in the early decades of the twentieth century affected China's willingness to modernize, particularly, by importing the idea of the public park as part of modern city-making.

China's modernization and development of the modern cultural genre in design were clearly interrupted as the ensuing years of internal civil strife, Japanese occupation, and Mao's era of famine and failed economic policies occurred. The end of forty years of China's cultural isolation coupled with its opening to the western post-modern world situation, created the milieu for the hybrid modern design paradigm to take root. Sophisticated design thinking may be reflected in the emerging hybrid modern design paradigm.

7.1 Theory-Building

The case study method in this research was used to analyze,

understand, explain and develop the historiography for 20th century landscape architecture in China. It was also used to explore the socio-cultural dimensions of the landmark parks phenomenon in secondary cities of late 20th century China. Content analysis of the responses provided by China's landscape architecture educators assisted in understanding the educational context and design thinking. This combined with secondary research on international (global) design influences, domestic (local) garden/park traditions, Chinese identity and nationalism, and China's larger socio-cultural context helped to understand the development of modern landscape architecture and the emergence of the hybrid modern design approach.

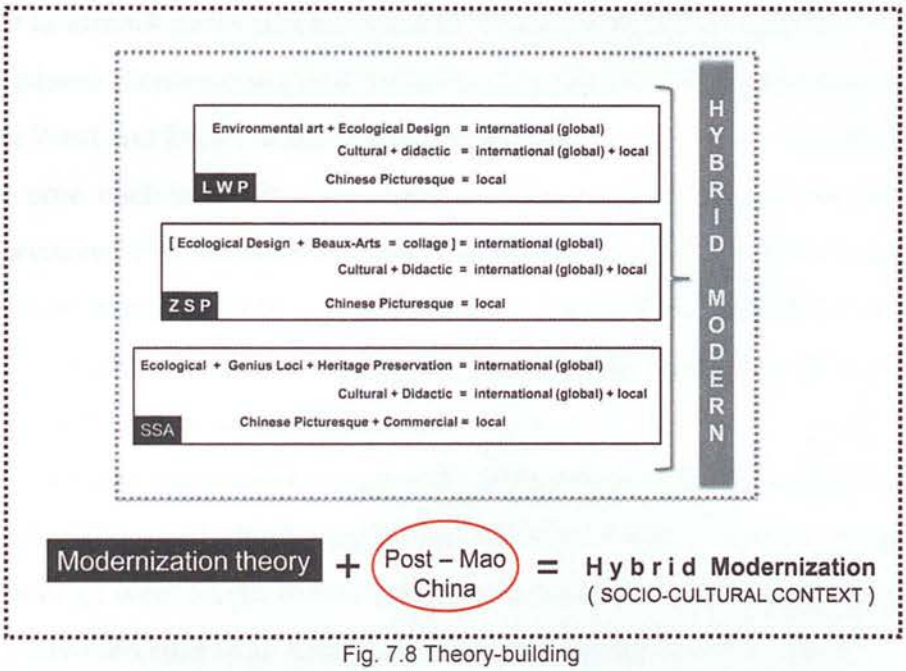


Fig. 7.8 Theory-building

Understanding modernization theory and secondary research on China's cultural development were critical to develop a theory for hybrid modernization in late 20th century China. It expands modernization theory. This in turn provides a foundation for interpreting China's landmark parks in secondary cities as cultural phenomena, a by-product of hyper-rapid urbanization. Its spatial forms represent a new genre called hybrid modern design in late 20th century Chinese landscape architecture. See Fig. 7.8

The interpretation of the secondary research on socio-cultural development in late 20th century China was key. Coupling this with an an analytical narrative for each of the three case study parks was instrumental for developing a logical foundation from which the theory for

the hybrid modern design paradigm was built. This analytical narrative for the case study research was derived from several primary sources of data gained during the case study research process: archival document review and analysis of the design drawings, field research, content analysis of interviews with the projects' clients and designers, and Chinese design educators.

This research began with the question: has the fusion of international influences with the local Chinese design vocabulary in late 20th China created a distinctive approach to public park design that is novel? The findings made to answer to this question in this research were complex. Each of the case study landmark parks utilized various design paradigms; elements of both the Chinese Picturesque (local design language) and design paradigms used in the West and Japan (international design influences) were evident. At the same time, each landmark park dealt with local identity and symbolism; but not necessarily in the same manner. Simultaneously, landscape architecture education would be in its formative stages (Liu 2001) by the end of the 20th century, with the majority of programs still focused on traditional garden design or the Chinese Picturesque paradigm.

Several dimensions – local and global design languages (their related grammar and vocabulary), symbolism, Chinese identity and culture, and nationalism were found to be the key traits for an emergent design paradigm that I have referred to as hybrid modern. Evidence of these various dimensions could be found in the case study research.

An interpretation of the chronology of the design and implementation of the landmark parks inform the hybrid modern discourse. LWP was completed first in 1998. ZSP was completed 2000-01 and SSA would be completed 2002-03. LWP was conceptualized by an American environmental artist and American landscape architect. But its final execution involved the Chengdu landscape architecture bureau who would incorporate the Chinese Picturesque vocabulary throughout the park; it was a collision of two forces that made LWP a hybrid modern design form.

ZSP was designed by the Harvard-educated landscape architect, Yu Kongjian and his firm TDI. Some of TDI's employees were educated at the

program Yu founded at Peking University Graduate School of Landscape. Yu would take design cues from the site's history in his quest to find the site's essence and spirit of place. His design for ZSP combined the site's industrial heritage, technical constraints of flood control, the lake's dynamic tidal fluctuations, and Mao's era. At the same time, the park's design grammar represented a collage of axial design geometry and the Chinese Picturesque. The park would use the railroad path as a primary organizing visual and physical feature; and the park's active – passive spatial organization would be based on *yin-yang* or dualism.

SSA was designed and built by local landscape architects and engineers from Zhejiang and Zhejiang Forestry Universities, both in the Hangzhou area. The West Lake planning and water quality commenced in 2000. Chou (2007 pers. comm., 7 May), principal at the Hangzhou Design Institute noted the influences that both ZSP and LWP had on public park design in China; he was required by local municipal officials to visit both parks before they would begin the final design for the Southern Scenic Area.

Hybrid modernity represented in this chronological analysis of the three landmark parks takes the late Qing dynasty self-strengthening concept of *ti – yong* (Chinese essence – Western function) dichotomy a step further and perhaps onto a different trajectory. A theoretical interpretation of this case study research would see the evidence for hybrid modernity exemplified by the merging of a re-imagined Chinese essence with western design influences. LWP provided the vessel for the park designers in China to learn first-hand international design practices to cleanse water through bio-mimicry. ZSP introduced the significance of memory, particularly the mid-century Mao years, the dark moment of the Cultural Revolution and China's industrial heritage.

SSA's design harkens back to Hangzhou folklore, its imperial capital city heritage but their designers chose to utilize contemporary design approaches. HDI's use of contemporary design vocabulary was derived from research of signature design firms' websites and SSA's design does not fit simply within the *ti-yong* discourse. It reflects a synthesis of design form that was locally derived. Global design influences indirectly affected HDI's

design team but the final form represented the complexity and collage of local and global design vocabularies, socio-cultural dimensions, a re-imagined imperial city – elements of the hybrid modern design spatial form.

The three landmark parks represent a five-year window of time that began in 1995 when environmental artist and activist, Betsy Damon, appeared in Chengdu, Sichuan. By then, experimental "happenings" or impromptu performance art by groups of mainland Chinese artists in public had occurred in and around Guangzhou, Guangdong province; Hangzhou, Zhejiang province; Nanjing, Jiangsu province and Shanghai in the mid 1980's (Berghuis 2007).

However, the circa 1980's so-called happenings were meant to provoke interaction by the public as a free form of creative self-expression without government censorship. Damon introduced environmental activism as an artistic expression that would provoke concerns about the degraded Funan, a branch of the Min River and major tributary for the Yangtze River. Her visit and unofficial creative performances coincided with Chengdu's efforts to clean its river through city-scale modernization and new public infrastructure.

Yu Kongjian returned to China in 1997 from his time in the United States where he gained professional design experience at SWA's southern California branch office after receiving the Doctor of Design from the Graduate School of Design at Harvard University. Yu immediately established his practice, Turenscape Design Institute, and the Center for Landscape Architecture and Planning at Peking University's Department of Geography. This was unusual in that it was the first time the study of landscape architecture took place within the field of geography in China. A traditional form of landscape architecture known as 'landscape gardening', essentially representing the Chinese Picturesque approach, was usually rooted in horticulture programs, forestry schools, or in architecture and engineering programs. Yu later changed the program status from a research center to the Graduate School of Landscape Architecture in 2003, serving as its Dean. The late 1990's would be the moment in China when it was bombarded by international media through the internet and plethora of

readily available western-oriented publications.

In 2000 when the Hangzhou Design Institute was asked to evaluate the water quality and environmental situation for West Lake, China's State Environmental Protection Agency (SEPA) was two years old. While environmental laws had been in place since 1983, the disastrous floods of 1998, exacerbated by rapid urbanization and the loss of vegetative cover caused the State Council to establish SEPA. Chengdu's river clean-up project and the Living Water Park evolved as an ecological design model and HDI's efforts were keen to satisfy aggressive calls by central government to halt and decrease West Lake and the area's environmental degradation. At the same time, HDI's design for SSA incorporated Hangzhou West Lake folklore, its imperial history and cultural development with the goal to reinvigorate their national iconic status as a tourist destination.

Fig 7.9 Golden Buffalo: Song dynasty folklore
Photos by author.

Fig. 7.10 Symbolic representation of wells and canals, the ancient city's water supply

China's secondary cities, in particular Chengdu, Zhongshan and Hangzhou, locations for the case study landmark parks, offered a complex picture of post-Mao China. They demonstrate the immense drive that the local officials' gave to ensure that their parks would be distinctly local and Chinese in their design character. In addition to their efforts to create leisure places for their local communities, the mayors would demand innovative park so that these landmark parks could be utilized to attract foreign investment, as well as for regional and national tourism.

All three parks taken as a whole represent spatial forms new to China. They begin to build the argument for hybrid modernity. Here, their spatial

forms are part of a post-Mao socio-cultural phenomenon that begins to depart from designs that are purely influenced by international design or by the Chinese Picturesque genre. China's late 20th century secondary cities and the emergent hybrid modern design genre represent in the landmark parks where the complexity of local place-making and local needs, international styles and the drive for international recognition, and ideologies that demand Chinese identity intermingle.


Fig. 7.11 & 7.12 LWP Open access to lawn: symbol of freedom and being liberated from the past. Photos by author.

New symbolism may be drawn from design interventions represented in each of the three parks. Perhaps, the most significant design action found in the three parks was open and accessible lawn areas. The parks were designed to encourage visitors to access the lawn areas to sit, gather and picnic. Generally, lawns have been considered ornamental and inaccessible


Fig. 7.13 ZSP Green rooms with accessible lawn. Photos by TDI and HDI published with permission.

Fig. 7.14 SSA open and accessible lawn

to park visitors, usually included in park design for the visual experience only. All three of the landmark parks demonstrated against this old way of using lawn as an ornament by providing accessible open lawn areas for visitors. Lawn in this case can be seen as a symbol for freedom.

All of the parks had experiential and interactive components within their designs; these actions may also be seen as liberating, festive and celebratory. Water features in all three parks were designed to allow visitors to touch and interact with the water. Visitors are encouraged to touch the

water as it moved through the flowforms in Living Water Park; and via steps to the river along the waterfront path. At Zhongshan Shipyard Park, visitors are allowed to experience the tidal changes in the lake's water levels through a network of stepped platforms into the water; visitors were also allowed to play in the artificial creek. In West Lake's Southern Scenic Area, visitors are

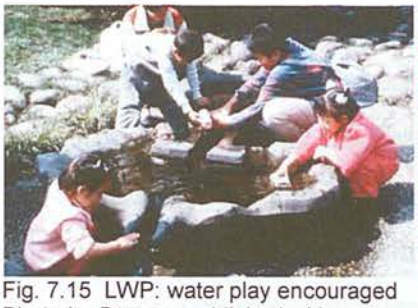


Fig. 7.15 LWP: water play encouraged
Photo by Damon, published with permission

Fig. 7.16 ZSP Water play encouraged
Photo by TDI published with permission

Fig. 7.17 SSA: Water access.
Photo by author

given several places to gain direct water access. Along the lakefront, HDI incorporated where visitors could sit, socialize, picnic and dip their feet into West Lake.

Water in each of the case study parks appear to be celebratory and symbolize joy and, perhaps, hope. Taken together, freedom, hope and joy can be important symbols for the zeitgeist of a newly opened society in the post-Mao era.

The ecological design paradigm was in large part interpreted various ways in each of the landmark parks. In Living Water Park, ecological design was primarily bio-mimicry, an international influence and demonstration of cleansing water using biological means. Turenscape's deployment of ecological design for Zhongshan Shipyard Park was not necessarily bio-mimetic. The island created to preserve a stand of heritage trees was viewed as ecological. In fact in the final master plan, TDI calls out this design element as 'Ecological Island.' When pressed for an ecological design definition, Pang Wei, Turenscape design principal, indicated in an interview on 16 March 2007, that the negotiation to deal with the flood control combined with building an island to retain the heritage trees was by its nature ecological. For Pang, ecological design dealt with any existing natural materials, as well as recycling and re-use of existing shipyard materials. He admitted to the Taoist spirit of his answer, where TDI's design was trying to

be in harmony with nature. In addition to the ecological island, Pang saw the installation of indigenous vegetation and transplanting of existing trees as ecological.

In the case of SSA, HDI's interpretation of ecological design appeared to deal with restoring West Lake to its late Qing dynasty physical form. HDI took their inspiration from their examination of imperial records that described the lake's water quality. HDI believed that a re-formed Qing dynasty lakefront edge through the re-establishment of the bays, river inlets, as well as the man-made canals was an ecological move that could help mitigate the lake's water quality.

It appears that ecological design for Turenscape's ZSP deals with natural elements. HDI's interpretation for ecological design incorporates the lake's form from a specific moment in West Lake's dynastic history. These interpretations of the ecological design approach seemed paramount in all three of the park designs. Identity, symbolism, and cultural heritage were also evident for each of the landmark parks. LWP symbolized Chengdu's heroic efforts to modernize their city, as well as commemorate their efforts to clean the polluted river. ZSP symbolized Mao's industrial era and celebrates the everyday culture of the shipyard factory. SSA is seen as a symbol for an updated and rejuvenated identity for Hangzhou; it restores the city's cultural heritage and linked physically and visually to the adjacent urban fabric.

Each landmark park was also didactic. The collaboration between the city and design team for LWP sought to teach the community about the environment, ecology and sacredness of water. Yu wanted ZSP to teach about Mao's contributions and the industrial age: the collective as represented in the shipyard factory; the ship-building industry; the factory workers' contributions to Mao's industrial machine age. TDI wanted ZSP to teach about the dynamics of nature by allowing park visitors to experience the lake's tidal fluctuations; ZSP's design included the provision of physical access via a waterfront boardwalk system that contained steps designed for viewing the changes in water levels. Ecology was also important as a subject to teach park visitors at ZSP. Signage was provided at the ecological island explaining the preservation of the heritage trees and the river channelization.

HDI's design intentions for SSA was to keep alive the memory of West Lake's folklore and mythology, as well as the city's ancient and imperial heritage as the national Song dynasty capital city.

The mayors for each landmark park wanted their parks to become national beacons in some way. Living Water Park would serve as a commemoration of Chengdu's major modernization project and massive river clean-up program, as well as demonstrating their environmental leadership. Simultaneously, as a commemorative park it would help reclaim the river as the city's icon. Zhongshan Shipyard Park would be China's first park to drawn on its 20th century fifty-year history involving Mao's industrial programs, as well as the Cultural Revolution. SSA would reinvigorate West Lake as a national cultural icon and reclaim Hangzhou's imperial importance in the Song dynasty.

These socio-cultural dimensions combined with the local and global design influences are variables found among the three case study parks that contribute to the argument for the hybrid modern design genre. These variables are also interpreted as links or a coincidence of patterns (Yin 1994) that help to qualify the emergence of hybrid modern design. Hybrid modernity reflected in these case studies are also interpreted as cultural phenomenon in China's late 20th century secondary cities.

In this case study research of the landmark parks, pattern-matching logic (Trochim 1989) and Yin's (1994),"elements of explanation" and "iterative nature of explanation building" were demonstrated. The multivalent complexity of design inquiry combined with the socio-cultural contextual analysis of the three case studies provide the foundation for theory-building. It creates the foundation for the emergent hybrid modern design paradigm in late 20th century China's secondary cities.

Chapter Eight

Conclusions: what was learned, contribution and future research

'In this evolution, a bold intellectual stance and rich emotional palette are essential to creating landscapes that carry a sense of function, time and place.' Gustafson (2001, p4)

Landscape architecture in China has undergone major changes and evolved in a short period of time. The principles of classical garden design in China were remarkably stable for several hundred years. The orthodoxy of classical garden design formed the core of landscape architecture in China, and the majority of landscape designers in China today still have background training in traditional garden design.

Critical discoveries were made in this research: historical gaps in both Chinese and English languages on the development of landscape architecture, its design analysis, and the emergence of landscape architecture in 20th century China. This included the finding that very little has been written to deal with this gap in the literature on two levels: development of modern landscape architecture and its related spatial forms in China; and placing China's modern landscape architecture as a chapter within the larger literature on modern landscape architecture worldwide.

A new approach to park design has begun to appear very rapidly during the last two decades. It has emerged in the design of new municipal parks in secondary cities such as Chengdu, Sichuan; or Zhongshan, Guangdong. These are cities that experienced economic decline and stagnation during the 1960's and 1970's. Local economies in these regions have reawakened since the reforms under Deng Xiaoping in the 1980's, and municipal governments have turned to urban regeneration and open space design as means of eliminating urban blight and spurring further growth.

One of the striking features of the new parks is the fact that municipal officials have become more adventurous in their outlook and they are willing to take risks on new designs. They see the new parks as a means of distinguishing their cities and attracting tourists and investors. However, the parks also must serve a utilitarian purpose for the cities; they are intended to provide much needed leisure space for the local population.

The parks have some other features in common. In varying degree, they tend to be didactic. They teach about local history, the environment and

about China's history. In some cases, like the Living Water Park, this is a central purpose of the design. In other cases, such as Zhongshan Shipyard Park, it is a means of establishing an identity for the park and linking that identity to the personal experiences of the local population. The parks offer an inviting experience for the local population, but it is not necessarily an easy experience. Living Water Park and Zhongshan Shipyard Park both remind people of aspects of life in China – such as the country's turbulent political history or damaged environment – that Chinese would rather forget, deny or ignore.

The new parks also offer an unusual opportunity for experimentation and development of new approaches to landscape design. Designers have a mandate to produce an innovative program for the park, something that will help put the city on the map. Sites typically are open to major changes; most are in need of redevelopment and environmental remediation. At the same time, municipal governments in secondary cities have neither the resources nor the public profile to attract large international design consultancies, and they have turned to local designers and independent practitioners for the work.

This combination of conditions – municipal clients working with local designers to produce innovative public parks – has provided a fertile ground for the development of new spatial forms. The resulting designs combine concepts and techniques drawn from international trends in landscape design with a symbolic vocabulary that has its origins in classical Chinese garden design or what I have called the Chinese Picturesque.

These multivalent design approaches share certain key features: they are driven by the history of the site and attempt to incorporate local and national history into the design, they are ecologically sensitive and attentive to the natural environment of the site and region, and they incorporate design grammar and symbols from the Chinese Picturesque genre. The designs often are strongly symbolic and engage with temporality in a larger sense as well. Instead of focusing solely on the internal experience of the park, the case study park designs also emphasize references to events and places that exist outside the park, in different locations or points in time.

This results in a conjunction of multiple rationales and interpretations for the designs. They occur because they are a legitimate extension of the history and identity of the place. They also arise because they provide moral lessons about the society. They also claim legitimacy as products of the exalted classical Chinese Picturesque design language. They are economic drivers for the municipality and they redress important social and environmental problems of the past few decades. And they provide much-needed leisure space for the local people.

These multivalent qualities tend to pull the designs in different directions. However, they also provide opportunities for synthesis that would not exist in a traditional Chinese Picturesque design or a purely international design undertaken for the headquarters of a multinational corporation in the Pudong district of Shanghai. They have created the conditions for the evolution of the new hybrid modern design paradigm for park design in China. It has been strongly influenced by international trends in design, by a local design vocabulary that symbolizes the classical traditions of China, and by the pressing social concerns of life in contemporary China.

8.1 Landmark Parks: hybrid modern design

Living Water Park in Chengdu was a seminal influence on the evolution of this style. It was a radical departure from prior park design in China. LWP brought together international artists and designers with little experience in park design and local Chinese designers who had rarely encountered the radical, symbolic approaches that seemed natural to the foreigners. The result was a certain measure of creative confusion.

For the LWP site along the reconstructed banks of the Funan in Chengdu, Sichuan, a foreign artist and designer attempted to create authentically Chinese symbols based on a superficial understanding of Chinese history and culture. The result was strong international influences that became integrated with the appropriation of Chinese Picturesque design grammar contributed by local design professionals. The design came together around its central purpose and focus – educating visitors about water quality and the science of natural processes that produce clean water.

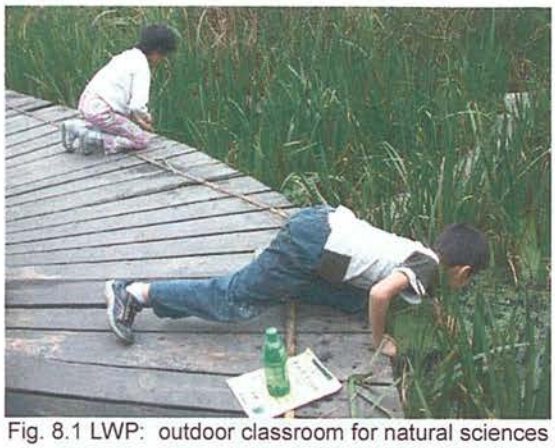


Fig. 8.1 LWP: outdoor classroom for natural sciences

At the same time, many aspects of the design probably were interpreted differently by foreign and local design personnel throughout the process.

Living Water Park was a path-breaking park design for several reasons. It reflects a design language that fused the Chinese Picturesque and international design influences. The focus of the park was didactic, but it also was highly interactive. LWP engaged visitors in the process of water purification, leading them through the different stages of treatment. It turned engineering into art and appropriated art for mechanical purposes. The park was replete with references to the region, the city, Chinese mythology and European Renaissance gardens. The experience of the park could be a simple outing among attractive water features, a nostalgic reminder of Chengdu's past, an art exhibition or a science lesson – depending on the personal experience and orientation of the visitor.

The park rapidly won fame within China and abroad. It received national and international design awards; it became a standard stop for municipal officials interested in redevelopment within their own cities; and it is widely taught in courses on landscape architecture in China and other parts of the world. A new generation of Chinese landscape architects has been exposed to it, both as an exemplar of new design and an example of its flaws.

Zhongshan Shipyard Park appeared just a few years after Living Water Park. Unlike living LWP, Zhongshan Shipyard Park was not collaboration between foreign consultants and local Chinese staff. The consultants for ZSP were Chinese – Yu Kongjian, the head of the landscape architecture program at Peking University – and his company Turenscape.

However, ZSP was nonetheless a park formed by international and local ideas and methods. Yu holds a doctorate from the Graduate School of Design at Harvard and he has worked in North America. His approach to landscape design is very contemporary and strongly influenced by international ideas.

Yu and Turenscape are not simply international designers on Chinese soil. In many ways, Yu Kongjian personifies the fusion of international trends and Chinese tradition that characterizes hybrid modern design in China. Zhongshan Shipyard Park is almost as strongly didactic as LWP, although its message is delivered in a more abstract and indirect fashion. The design of Zhongshan Shipyard Park is saturated with references to the social and political history of China, the history of the city, and the history of the site. ZSP is a very cerebral and symbolic design, but it also engages visitors in an interactive experience that is characteristic of the new landmark parks.

Fig. 8.2 ZSP - Island pavilion

LWP served as a crucible for a new hybrid modern design approach and language in part due to creative confusion. There is nothing inadvertent about ZSP. The design of ZSP carries hybrid modern design forward by intention, systematically creating new symbols of Chinese identity and combining them with techniques and symbols from the Chinese Picturesque tradition. A variety of new ideas and styles spilled over from Living Water Park into landscape design in China. Zhongshan Shipyard Park is a deliberate statement about landscape design; it is meant as a lesson to Chinese design professionals working in the built environment. The hybrid modern design approach appears almost as an accidental byproduct of Living Water Park; Zhongshan Shipyard Park stakes a claim to legitimacy for

a new design paradigm in China, particularly as an attempt to break with the dominance of the Chinese Picturesque language.

The success of that claim to legitimacy is evident throughout the Southern Scenic Area of West Lale Hangzhou. Completed just two years after Zhongshan Shipyard Park, the SSA was created entirely by the locally-trained Chinese personnel. The Hangzhou Design Institute developed the program, translated it into a design and oversaw the construction of the park. Yet the park shows a strong influence of hybrid modern design, and it incorporates hybrid modern features unselfconsciously. In many ways, ZSP was intended to make a statement to the design profession, particularly within China. The SSA offers no similar sense of having been designed as an example to the design profession; its use of hybrid modern design language is simply for the purposes of creating a new park and rejuvenating Hangzhou's identity.

Fig. 8.3 SSA - Didactic fountain design

The spatial form of SSA is nonetheless illustrative of the hybrid modern design genre. Like ZSP and LWP it is replete with references to the site history, local folklore and mythology and the history of China. The intention in SSA is less strongly didactic than LWP or ZSP; the references serve to create context and meaning for the park but the effort to educate the visitor is less pervasive. However, SSA also is a park designed in context. Unlike traditional Chinese parks – and many famous European and North American parks of the past – the design of SSA is not just meant to create a local recreational and leisure experience for the visitor. It connects the visitor to a re-imagined past and to the larger global context.

SSA freely mixes international design elements with the conventions of Chinese Picturesque design. A traditional bridge is mated with a modern paving pattern, and Song period materials and patterns are integrated into an abstract symbol of a Greco-Roman colonnade from the 1920's. Local folkloric heroes are honored and displayed prominently as figurative bronze sculptures. Memories of water supply for the ancient walled city are transformed into a narrative for contemporary fountain design. Again, this bears testimony to the success of hybrid modern design form in China. The designers were not attempting to make a radical statement; they were trying to create a contemporary Chinese design. The melding of Chinese Picturesque design vocabulary and international forms was treated as accepted contemporary design in China.

One of the extraordinary features of this process of change is the speed with which it has taken place. The three parks studied here represent important steps in the development of modern Chinese landscape architecture, but all three were built within a period of less than ten years. Although Living Water Park and Zhongshan Shipyard Park have had an enormous influence on Chinese open space design, it would be unrealistic to assume that the innovations of Living Water Park had been turned into a new orthodoxy in the space of less than ten years. In fact, the ecological park was recently established as a new park classification as a result of Living Water Park's exemplar status for central government (W Dong 2009, pers. comm. 22 Nov.).

The two decades from 1980 to 2000 have been a period of extremely rapid change in China. The society has opened its doors and its media to the world in this period. Chinese have become acutely aware of events in the rest of the world and intensely interested in developments that take place outside China. At the same time, it has been a period of renascent nationalism with strong student movements and sometimes strident emphasis on Chinese identity. Cultural theorists and art historians claim that the post-reform years were an instant replay of the cultural renaissance China experienced Republican China (Zhang 1997; Gao 1998; Dirlik 2002).

Living Water Park, Zhongshan Shipyard Park and the Southern Scenic

Area probably could not have been designed and built in a different context. Each park embodies larger trends that can be seen in the arts and mass media in China during the period since the reforms. The designers and clients were strongly influenced by these trends. Living Water Park and Zhongshan Shipyard Park helped to crystallize these different influences into a new approach to open space design in China; they did not create the underlying movement toward hybrid modern design. The parks helped to place these ideas and trends in context and give them definition as an approach to the

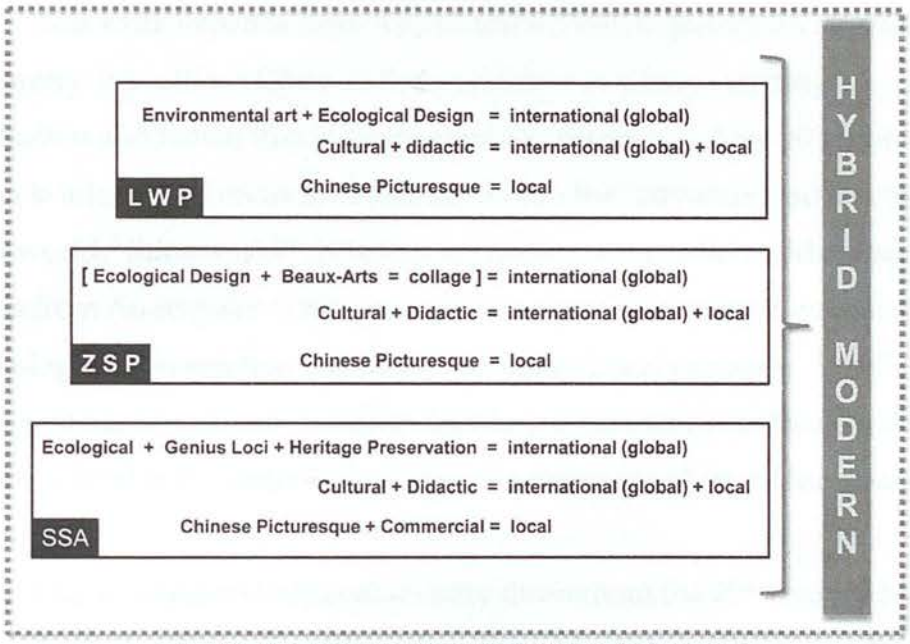


Fig. 8.4 Development of the Hybrid Modern design genre

design of public spaces. When Yu Kongjian made Zhongshan Shipyard Park a statement about Chinese design, he was not an evangelist converting the uninitiated; he was preaching to an audience that already had absorbed most of the underlying beliefs. Yu, however, used ZSP's industrial heritage to demonstrate the significance of China's contemporary history of the mid to late 20th century and the temporal divide of the pre-modern imperial rule that spanned centuries.

This research exploration and development of the "hybrid modernization" discourse began with a multivalent trajectory. It was built from current views on modernization theory, specifically as a socio-cultural and interpretative theoretical framework for late 20th century China. Deepening this aspect of the research called for an examination of China's modernity – critical for situating landscape architecture in the post-Mao

period both culturally and historically. As design inquiry, it drew from: 1) the "global" – design language based on design trends and design paradigms used in landscape architecture internationally; 2) the "local" – design language referred to as the "Chinese Picturesque" that evolved from imperial garden design practices; 3) trends and cultural development in China's 20th century realm as represented in the arts and architecture; and 4) design education and the historical development of modern landscape architecture in the 20th century.

This work expands from Appadurai's (1990) trajectory on alternative modernity; it positions China in the worldview as a long-standing civilization and nation that is socio-culturally distinctive. Late 20th century China is interpreted on its own and not within the "advanced/advancing" or "first world/ third world" dichotomous narrative for nations. My work also builds from Anderson's (1991) premise that national identity is essentially a mythological construction that largely serves political purposes. For China's intelligentsia, nationalism or nation-building (Chineseness as local identity) is inter-related with Anderson's notion of a re-imagined post-Mao national identity.

This re-imagined national identity throughout the 20th century has rocked back and forth between modernity and tradition. China's modernity in the short-lived Republican era embraced all things considered western; in this action it denounced its imperial past – asserting freedom and divorce from thousands of years of backward thinking. In China's early Republican years, walls of ancient cities were demolished. The ancient city walls were symbols of the past and "backward ways".

China's youth would take modernity in a more critical way; their May 4th Movement dispelled the Confucian ideal that favored filial piety with an aggressive call for individual freedom and democracy. The May 4th Movement was also an extension of the New Cultural Movement; both demanded: "future-orientation" rather than the past, that China be considered a nation in the larger world of nations, not advocating China as a superior Confucian society, and equal treatment among all groups in China – not Han cultural dominance. Simultaneously, China promoted and

financially assisted students to study abroad; first as a reaction against the west in the late Qing and in the Republican era as an act of openness and modernity. In the Mao era, students were sent to the Soviet Union; and in the post- Deng period, they were sent to German-speaking countries and later the English-speaking countries (Xiaodong 2003; Xue 2005).

Foreign education transformed Republican China's urbanism; the administration of cities would be modeled on American style municipal governments that introduced public parks as symbols of global modernity. City walls would be demolished and replaced with urban forms that appropriated from the Beaux Arts tradition for axial design. The ancient walls were imperial symbols regarded as backwards and memories of China's imperial past were to be obliterated. The grid-iron rectilinear block form would be introduced, organized around the Beaux Arts axial geometry. The Beaux Arts tradition is seen to have merged well with the Chinese cosmological approach for city-building (Cody 2001).

However, a discursive narrative for some sinologists, urban historians, theorists (Cody 2001; Friedman 2005; Ma 1981,2005; Spence 1991), insists that large-scale destruction was no different than moments in China's dynastic history when a change in imperial court governance occurred. A new emperor would destroy existing urban areas of the previous imperial court and replace them with a new built environment. In some instances whole scale moves occurred; the site for an imperial capital city would change from one location to another. For some scholars, this pattern of destruction would grow exponentially and more destructive over the course of the 20th century– from China's early entrée to Republican era modernity, through the Mao period, and the post-Mao era of hyper-rapid urbanization.

The discourse on China's 20th modernity and tradition would be played out in architecture and landscape architecture in praxis and education. Liang Sicheng, 梁思成, considered the father of China's modern architecture and Yang Tingbao were both schooled at University of Pennsylvania, then, under the leadership of Paul Cret, a French national educated at Écoles des Beaux-Arts (Cody 2001; Steinhardt 2002). Both returned to establish schools of architecture, Yang at Southeast University,

Nanjing and Sicheng at both Northeastern University, Shenyang circa 1928 and Tsinghua University, Beijing circa1946 (Xiaodong 2003; Xue 2005).

Sicheng came to be known as China's patriarch for modern architecture. However, his interests and contributions were in classical ancient architecture. This was due to concerns he and his wife (Lin Huiyin, 林徽音 Maya Lin's aunt) had about the rapid disappearance of traditional architecture that occurred as a result of the civil wars leading up to the Republic of China, as well as the Japanese occupation in World War II. Sicheng and his wife would subsequently document ancient architecture by measuring documenting and photographing works described in *Yingzao Fashi (Building Standards published c. 1100)*, a book given to him by his father, the highly reputed Qing reformist, Liang Qichao, 梁启超 (Steinhardt 2002).

Sicheng's architectural commissions contributed to the beginning of the architectural chapter for China's modernism. His work advocated modern buildings that contained the so-called "big roof", or sloping Qing style roof, a type of architecture that would become known as the nationalist style in China (Rowe 2002; Cody 2001). This style of architecture became highly contested by Yang and other architects, who had made the shift from the Beaux-Arts tradition to European or International modernism; it became known as the 'big roof controversy' (Rowe 2002). The sloping Qing style roof was seen by Yang and others as "backward", not forward thinking, and against the grain of China's modernists' beliefs espoused by the May 4th and New Cultural Movements. This dialectic of traditional-modernity in architectural representation continues today in China– the Qing style roof, apparently a symbol of Chinese traditional identity is currently popular among the masses (Xue 2005).

Compared to architecture, the tension between China's tradition and modernity in landscape architecture would be played out nearly fifty years later in the 1990's by a new guard of landscape architects led by Yu Kongjian. While there were a handful of parks built in the Republican era, I have yet to discover any links in the literature on the binary narrative for modern vs. traditional gardens. A few are mentioned in passing as an extension of architectural design discussions (Cody 2001). Parks in the Mao era were

considered as "gifts" to the people; censorship suppressed any design criticism of these gifts (A Ye, pers. comm. 3 January 2006).

Yu Kongjian began to express concerns about the rigidity of the Chinese Picturesque and its repression for any new ideas in landscape architecture. Design elements, rockery, artificial mountains and the like can be found throughout public parks in China. At a special lecture at the University of Florida's Department of Architecture in the spring of 2008, Yu uses the metaphor of the ancient ritual of foot-binding women's feet - that the Chinese traditional garden is a type of foot-binding, repressing the growth of landscape architecture design thinking. Yu's stance is much like the position taken by Kiley, Eckbo and Rose in their days at Harvard when the Beaux Arts tradition dominated the landscape architecture pedagogy. They sought a clean break from this tradition into the modernist approach espoused by Gropius and others at Harvard at the time. Yu, sees himself as a prophet, and claims that the Chinese Picturesque in its formality is no longer relevant and can be construed as backward.

As design inquiry, my study investigated the how and why of the fusion of the "global" and the "local" influences. The new "local" design language espoused by Yu Kongjian in Zhongshan Shipyard Park reflects a design approach that relates specifically to the site's industrial history and local cultural identity that is tied to the Mao era. Living Water Park's bio-mimetic design was a vehicle to both teach environmental consciousness as well as commemorate the city's massive modernization and river clean-up project. Its new local identity would link the river clean-up to the re-imagined luster of Funan rivers water – reclaiming the river's reputation as the city's symbol. Southern Scenic Area's design was tied to Hangzhou's imperial urban fabric, particularly the historic wall alignment and gates; West Lake would also be a design source for both water supply and local folklore. The three landmark parks demonstrate "locality" as a concrete component rooted in the realities of place and the history of a place.

In each of the three landmark parks, the interpretation of the history of a place was directly and indirectly influenced by the global forces of modernization; but each design nonetheless was able to tell its own

particular story, reflecting some sense of its historical record. Local history, in particular, often has been part of the direct experience of the people in these particular secondary cities. And in each of the secondary cities it formed one facet of identity, one that is far less mutable than the forms of identity discussed by Anderson (1991).

In the realm of landscape architecture and planning theory, "place-making" is employed as a means for creating local identity. The concept of hybrid modernization retains the idea of place as an element of locality. In late 20th China's secondary cities, the multivalent characteristics of the design phenomenon represented in public landmark parks can be seen as a mosaic of local identity and nostalgia, global design influences and socio-cultural history. Locality and their forces in China are a result of a complex interaction among the physical realities of place and its experienced history, the culturally and socially influenced interpretation of that history, and the social definition of the locality as different from some global modernity.

Modernization theory and the idea of hybrid modernity have been particularly useful in examining the Chinese setting. Local identity and global influences on society have been deeply intertwined in twentieth century China, particularly, as it's expressed among the intelligentsia in the dialectic tension between modernity and tradition. Modernization theory highlights the way these forces interact in shaping modern society and culture. Simultaneously, China also has a deeply engrained and deeply mythologized national identity that is fundamentally different from local identity; at points during the twentieth century, the two were directly at odds with each other. The interlocking notions of locality and modernity combine with this larger "Chinese" identity to shape key design elements of the spatial forms for the new landmark parks in China. These forces are not entirely independent of each other, but they have their own histories and they are manifested in distinctive ways in the design of the landmark parks.

Arguably, one could infer that the hybrid modern design paradigm emergence in late 20th century may be more indicative of a montage approach – where the layering of elements of the Chinese Picturesque, international design influences, local place-making, nationalism and

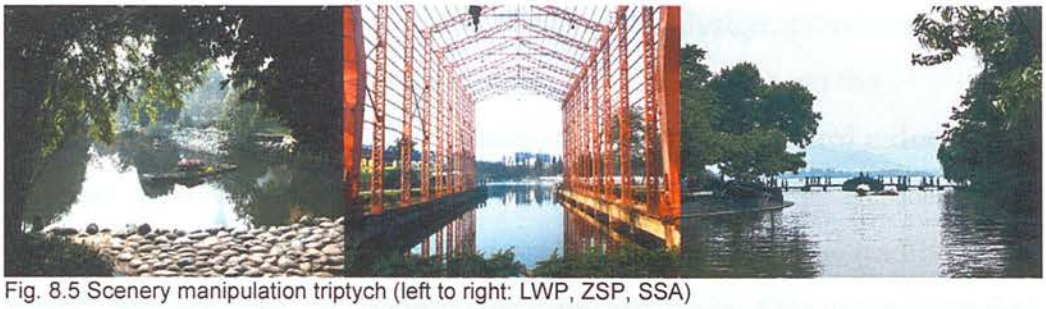


Fig. 8.5 Scenery manipulation triptych (left to right: LWP, ZSP, SSA)

ideologies for Chinese identity, and the drive for international recognition, blend together to create a new composite image. The hybrid modern design park form emergence in the late 20th century may also be emblematic of China's kaleidoscopic urbanism and rapidly changing socio-cultural context, a major force in the emergence of landscape architecture.

This does not reduce the importance of these three parks in any way. LWP was a path-breaking exercise that gave concrete form to many new ideas. ZSP created a systematic statement about the power of modernity for Chinese landscape design. And SSA made the innovations of LWP and ZSP a normal part of park design in China. Fig 8.4 summarizes the landmark parks as exemplars of the hybrid modern genre. It would be hard to overstate the influence of these projects on the next generation of Chinese landscape architects. Students study them as prototypes for innovative landscape architecture.

8.2 Hybrid modern design: reflections on education and the future of landscape architecture

It is difficult to predict the course that will be followed by the hybrid modern design genre in the practice of landscape architecture in China. Hybrid modern design is evolving into a type of new design orthodoxy. This raises important questions about whether it will continue to evolve or begin to become a set of static conventions like the Chinese Picturesque has to the young generation of landscape architects in China.

Chinese classical garden design tradition has a remarkable history of stability. The Chinese Picturesque design conventions evolved in the Song Dynasty and its representative spatial form changed relatively little over subsequent centuries. Classical garden design was deeply immured in an artistic and moral context that gave it great force in Chinese society.

Although hybrid modern design is less entrenched in the larger society, it is difficult to predict whether it will become a stable design orthodoxy as well.

The cornerstone of design education in China has been the reproduction of technique. This creates strong pressure toward reducing complex approaches to routines. At the same time, landscape architectural education in China is now split between opposing factions: the traditional garden designers and the modern landscape architects. One of the ways that modern landscape architecture may win out in this battle is the creation of a new orthodoxy to substitute for the old one. If the field evolves in that direction, it may stifle innovation.

The professionalization of landscape architecture in China could take a different course. If strong programs develop that have substantial autonomy and on-going ties to the profession in other parts of the world, the recent openness of the profession in China may continue into the future. This also will be strongly dependent upon the political atmosphere in China. Although it is hard to imagine China retreating from the world again, a less extreme move to the conservative right within China could reduce the opportunities of Chinese practitioners and academics to gain international training and forge international connections.

Failure to achieve professional status for landscape architecture in China could also stop the evolution of the field. Much of the work in China's designed landscapes still reproduces the conventions of the Chinese Picturesque with little change from the last hundred years. If traditional garden design holds sway, hybrid modern design could become the province of a handful of designers schooled during its heyday at the beginning of the millennium. This seems unlikely at the moment, but the staying power of classical design traditions should not be underestimated. Classical design programs survived the Cultural Revolution, when professors in most fields were sent into the countryside to work as farmers.

Beijing Forestry University re-opened its doors in 1976 after the Cultural Revolution; traditional garden design was still in its program curriculum, as was urban greening, a forestry planning approach (X Sun 2008, pers. comm., 18 June). Sun noted that the impact of Deng Xiaoping's

open door policy activities on the implementation of foreign education programs took more time for landscape architecture students than architecture. In the mid-1980's architecture students were being sent to German language universities initially and eventually they would attend English-speaking institutions in the USA and the United Kingdom. And many design-oriented publications from the west began to find its way to China via the returning architecture students from foreign institutions. Sun was China's educator who attended a symposium on international education hosted by Prof. Carl Steinitz at Harvard University's Graduate School of Design in 1985. Apparently, he was the first landscape educator to travel outside of China and was a scholar in residency in Australia (Z Bao 2009, pers. comm., 30 April).

Sun's prize student Yu Kongjian was sent to Harvard's Graduate School of Design and received the Doctor of Design in 1995, some ten years after architect students were being sent abroad. He was financially supported by central government. Sun noted that the Chinese government sponsored a small percentage of students to study in top universities in the USA and the UK who are obligated to return to teach or practice. Currently, the Chinese government financially supports young educators to seek out foreign institutions that will allow them to be visiting scholars. The goal is that cultural immersion and observing foreign teachers would enlighten and improve their teaching skills; often these young educators hope to collaborate on research projects in the host institutions (Z Bao 2009, pers. comm., 30 April). A few of the younger landscape educators in China (under the age of 40) that I met in the course of my research had participated in the overseas scholars program or were on their way (X Wang 2009, pers. comm., 15 May).

The senior educators, Prof. Sun, Beijing Forestry University, and Prof. Dr. Bao reminded me that closure of all universities (1966-76) in China's Cultural Revolution caused landscape architecture education to stall. They both believe it will take some time for changes to the Soviet-style education system that is geared towards "engineering-type learning methods" to take hold in landscape architecture education throughout China. Liu (2001)

believes that landscape architecture education in China is in transition and still very much in its formative stages. Most of the Chinese landscape educators I interviewed are concerned that the concept of landscape architecture needs to be clarified; they are concerned that without a clear definition of the landscape architects' scope of work the superficiality of the "cosmetic cities" phenomenon (Yu & Padua 2007) will continue.

As indicated earlier, Tsinghua and Peking Universities established their landscape architecture programs in 2003. Peking University Graduate School of Landscape Architecture (GSLA) was founded by Yu Kongjian in January. Tsinghua University established their Department of Landscape Architecture within their School of Architecture with Laurie Olin as Chair. Gaining admission to these programs is extremely competitive (K Yu 2010, pers. comm., 20 June). The Ministry of Education certified in 2005 Peking University's Master of Landscape Architecture. At the same time, the Master of Landscape Gardening (a post-professional program in several universities throughout China) was also approved by the Ministry of Education but as an engineering program.

Li Dihua, Deputy Dean at Peking University's Graduate School of Landscape Architecture, confirmed in an interview on 10 June 2007 that the Ministry of Education had eliminated and ceased to recognize the traditional garden design curriculum in the late 1990's for undergraduate studies; many of the programs had been subsumed into planning schools. Given the shift of garden design to urban planning schools and the Ministry of Education's certification of the Master of Landscape Gardening post-professional program, the Chinese Picturesque genre is expected to be sustained. The nation's two elite schools would offer formal programs in landscape architecture that were modeled on international practice by signature landscape architecture firms. In other landscape gardening programs throughout China, students will continue to be exposed to the orthodoxy of the Chinese Picturesque. It appears that only the intellectual elite would learn modern landscape architecture programs at Tsinghua and Peking universities.

Hybrid modernization is reflected in the ongoing transition of China's landscape architecture education. Senior landscape architecture educators at Tongji, Beijing Forestry and Zhejiang Forestry Universities have indicated the importance of foreign education for the formation of landscape architecture programs that are in-line with international thinking. Their objective is that foreign-educated students will import current thinking to help transform China's landscape architecture education. To contribute to this effort, a government-sponsored program emerged in the early 21st century that gave opportunities to educators in China. University teachers are sponsored and sent abroad to observe, experience and learn teaching techniques in the foreign classroom. The intention is that these Chinese educators would return to their universities with improved teaching abilities.

Currently, forms of landscape architecture are interpreted and represented in many ways. Liu (2001) notes that in addition to the Chinese Picturesque traditional garden, the scope of landscape architecture education covers a wide range and can be found in many schools throughout China; this includes landscape planning, urban green system planning, tourism planning and resort design, and fine-art based environmental art programs within art academies. Liu (2001) also claims about one hundred colleges and universities include courses on environmental art, fifty colleges and universities have programs dedicated to traditional landscape design and eighty colleges and universities teach tourism management that involves landscape planning. Liu (2001) is concerned that the combination of the vastness of landscape architecture praxis and an unclear concept for landscape architecture education could do more harm than good. Liu (2001) indicated that the profession may never be established if a consensus on the concept of landscape architecture is not reached.

However, with the ongoing global influences from the internet and the return of students and teachers exposed to foreign education, one can surmise that the hybrid modern design paradigm has continued its path into the 21st century. The rise of the secondary city will continue, particularly given China's call to add four hundred more cities in the coming years (Mars 2008); it's the primary force for creating the milieu for the hybrid modern

design paradigm. The two general modes of design pedagogies, globalized media and the internet, the return of students and teachers exposed to foreign education, the trend by government officials in secondary cities to retain its local identity by creating landmark parks, and China's intelligentsias' constant quest for Chineseness, appears to support and advocate for the ongoing development of the hybrid modern design paradigm. Experimentation and development of the hybrid modern design genre will most likely continue, particularly with China's ongoing hyper-urbanization. China's feverish efforts to continue urbanization makes China an important laboratory for improving and advancing landscape architecture with regard to its praxis and education.

The relationship between landscape architecture and the arts in China also may affect the future of design. Trends in the arts played an important part in creating fertile ground for the development of hybrid modern design. If the arts continue to exert a strong influence on landscape architecture – and the arts in China do not stagnate – then this connection is likely to be a force for change in the future. This also may be partially dependent on the way professionalization of landscape architecture develops in China. The creation of a profession often brings with it significant compartmentalization. A field defines its domain partly by addressing the question of what is not part of the field. A narrow definition for the profession could isolate landscape architects from many sources of new ideas and new innovations in the arts and elsewhere.

The next two decades should provide answers to many of these questions. Economic growth and development in China continue at a torrid pace. Chinese society remains open to the world, and the country has become one of the greatest exporters of students on earth. The pressures toward professionalization of the field and the forces of change can be expected to continue to grow in the immediate future. The only certain thing is that the economic, social, and political evolution of China will continue to exert an unparalleled influence on landscape architecture and hybrid modern design in China.

8.3 Contribution and Future Research

The documentation and design analysis of the three case study parks accomplished several things. It arrives at a critical point in China as it deals with the hyper-urbanization of the early post-reform years. In one sense, the research is path-breaking; the big discovery was the fact that no systematic study of the development of modern landscape architecture in China has been brought forward. This research creates a historical archive for future use by others studying modern landscape architecture in China (local), internationally (global), and/or as the "outsider looking in". It contributes to interpretative research and develops an understanding for the development of design paradigms in 20th century China and the emergence of the hybrid modern genre. The interpretative diagram in Fig. 8.6, begins to map out a historiography for the development of the hybrid modern design paradigm.

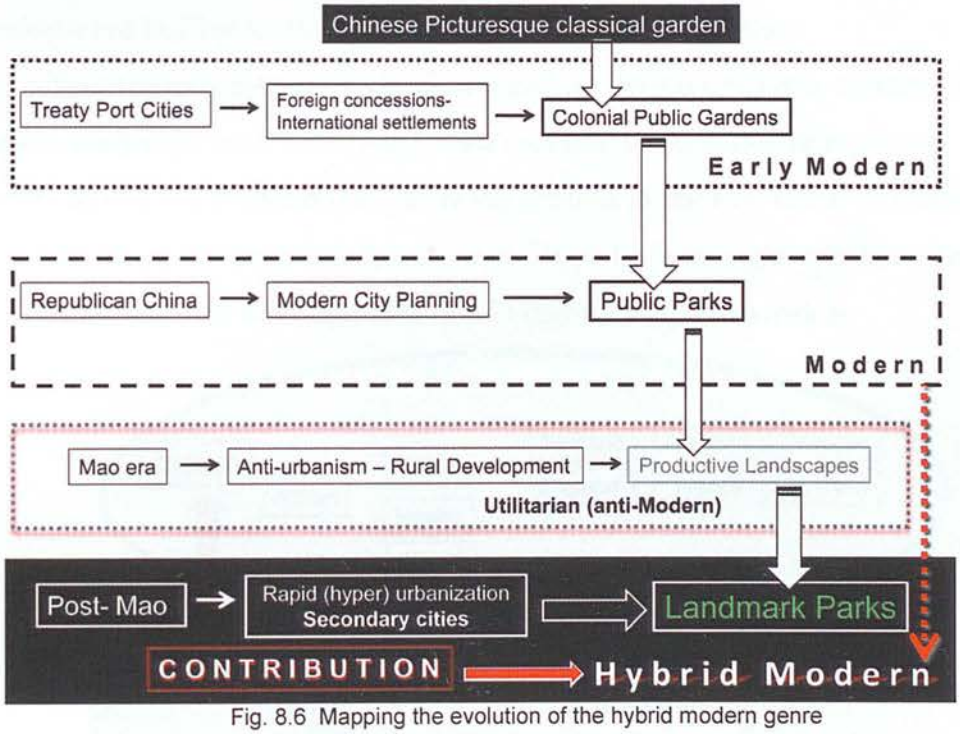


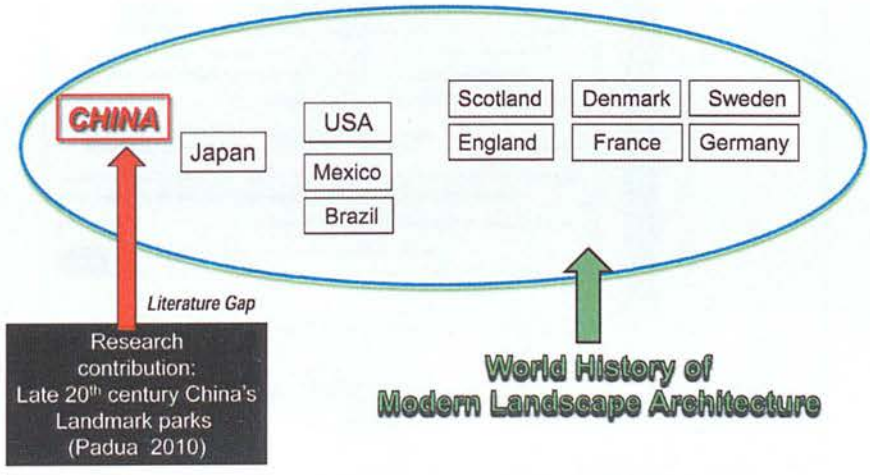
Fig. 8.6 Mapping the evolution of the hybrid modern genre

Little scholarly research exists on contemporary landscape architecture or modern landscape architecture in China within the realm of design inquiry and criticism. It became evident that to analyze and understand a particular design paradigm during China's late 20th century, I needed to gain a grasp of design language that existed in the Mao and pre-Mao periods. While much has been written about the classical garden tradition and what I have deemed the Chinese Picturesque style, studying

this work helped to inform my understanding of the spatial forms represented in the landmark parks.

In the process, I learned the vast history of traditional garden design (private realm) and Chinese Picturesque language, as well as the origin for the idea of the public park in China. Another intriguing discovery was to find the similarity and differences for historical development of public parks in the west and China. Public parks were rooted in a western tradition and it was imported to China. China in turn, used it as a symbol of modernity to signify to the western world that Beijing, China was an international city on par with London and New York. It was a purely symbolic gesture; no industry existed in China circa 1914. Appendix A begins to historically map the development of green open space and public space from China's dynastic time through the 20th century. It creates a summary of historical and cultural development in China, one aspect of my research contribution.

The research also serves to fill the gap on design criticism, history of modern landscape architecture in China and the world historiography of modern landscape architecture. It breaks ground as the first effort to analyze late 20th century landscape architecture in China by locating it within its late 20th century cultural development. In this regard, this new work is



Tunnard 1948; Eckbo 1950, Marx 1954, Andersson 1990; Imbert 1993; Treib 1993; Walker and Simo 1994; Duchelis 2000; Eyres 2000; Woudstra 2000; Groenig 2002; Powers 2002;Tschumi 2006; Bucher 2007

Fig. 8.7 Research contribution to the world history of modern landscape architecture

epistemological. It contributes to scholarly work that investigates landscape architecture as cultural by-product. It contributes to the larger literature on modern landscape architecture in the world and sets the foundation for

locating China's late 20th century new hybrid modern landmark parks within that larger world context. The diagram in Fig. 8.7 begins to illustrate how this research begins to close the current literature gap for modern landscape architecture in China within the larger context of modern landscape architecture history worldwide.

There is no doubt that China's narrative for modernity and the emergence of hybrid modernity in landscape architecture could not have happened without China's opening to the world in the late 20th century. Another research contribution is the establishment of a foundation for understanding the development of landscape architecture as part of a larger socio-cultural phenomenon that illustrates the complexity of China's hyper-manic urbanization. It expands the discourse on modernization and initiates building a theory for hybrid modernization as a way to interpret the landmark parks in China's secondary cities within the complexity of China's socio-cultural context in the post-Mao era. Fig. 8.8 attempts to summarize this contribution as an expansion of modernization theory.

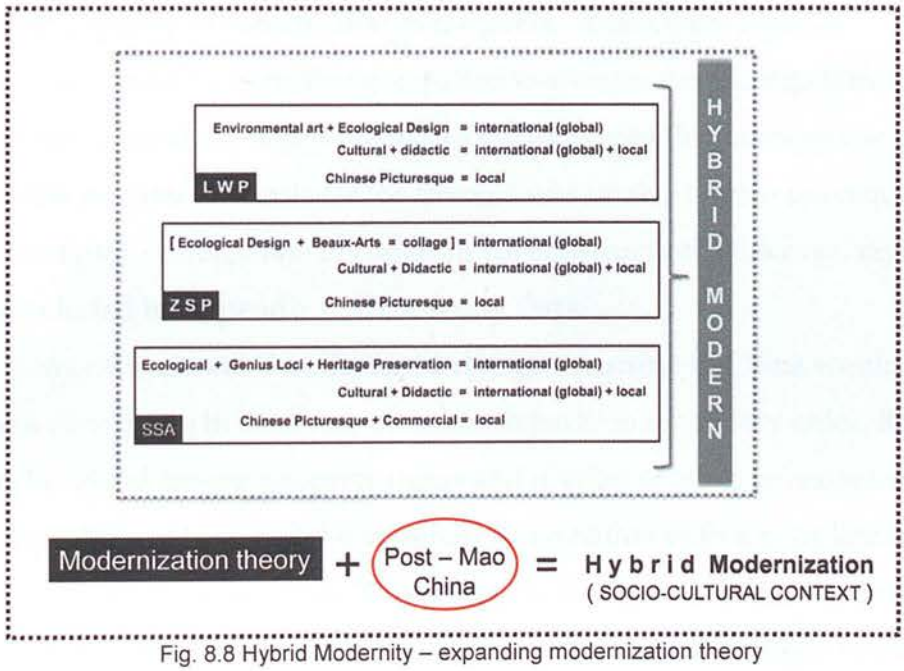


Fig. 8.8 Hybrid Modernity – expanding modernization theory

This body of research innovates an understanding of a particular design phenomenon that occurred at a particular period in time and at a particular place. As design inquiry, the case study analysis of the landmark parks represent a specific historic period and can be interpreted as the *zeitgeist* for the field of landscape architecture. The time frame studied was a

period of rapid change and several socio-cultural, political and economical shifts. The landmark parks are exemplar case studies for the hybrid modern genre within China. The study began with the question about genuine novelty in design approaches represented in the three case study projects presented here.

As historical analysis, it also raises the potential for further investigation of the spatial forms represented in urban parks built in the Mao era, particularly due to the Soviet influence. This would be one trajectory another scholar could take from this research. Similarly, another study could formulate a research question that asks whether the Soviet influence is another branch of hybrid modern design or validate the theory I have started to build here.

As a design professional, I have a strong research bias toward design analysis and felt that it was important to investigate and document the late 20th century urban parks before they disappeared due to environmental destruction or are consumed by commercial development. It was difficult to ignore the quality of construction in the parks. There were signs of deterioration and I was further compelled to critique the construction quality and made notes of my observations. However, given the limits on the allowable number of words for the thesis, I was unable to give the required level of rigor to incorporate my analysis for construction. However, my notes were included in Appendix C, Case Study Data.

My concern was that the rapid change occurring in China would cause a divergence in design approaches to parks in secondary cities. Real estate law, land tenure, property rights and myriad of other issues related to the disposition of land and the sustenance of a nation with a population over 1.4 billion continues to evolve. This research could provide the foundation for another type of study that investigates what happens to public space when another unforeseeable set of shifts occur that relate to land tenure.

This research also demonstrates the need for the further development or professionalization of landscape architecture as a whole. While the establishment and formalization of landscape architecture educational programs appear in its early formative stages, it creates a basis for program

oversight and accreditation. Similarly with the ongoing rapid urbanization, the establishment of licensure would continue to develop the profession to a higher level on par with the examinations required for lawyers, urban planners and recently architecture.

A genuine research finding is the huge gap in the literature on design inquiry and the development of landscape architecture in China. It was fortuitous to find, however, in the last several years, scholars (both Chinese and English speakers) have begun to write about cultural development in the arts and architecture. Urban historians, social theorists and scholars working within in the realm of the humanities have also begun to discuss the complexity of the China's various moments of transformations throughout the 20th century.

The use of "revolutionary" praxis is utilized in this discourse on visual arts, architecture, and post-Mao society. Xue (2005) presents China's late 20th century architecture as revolutionary. Davis (2000) and others discuss the "consumer revolution" as a result of rapid commercialization and its effects on post-Mao society. Jiang (2008) presents the ongoing revolution in China's art world in the post-Deng era. Does the hybrid modern design paradigm in China's landmark parks represent a revolutionary approach in the field of landscape architecture? Since this research is the first design analysis and historical review of modern landscape architecture in China, it would be naïve to reply yes. However, this research can set the groundwork for future research on public parks in China – its design, its function, its changing needs, its impact on behavior, etc.

As indicated earlier, this research has demonstrated the immense gap in both the English and Chinese literatures on modern landscape architecture (20th century onward) as a whole. A dearth of scholarly work by garden historians and sinologists exists on the Chinese Picturesque form and its evolution. For some contemporary practitioners this is seen as arresting the development of new design theories and the advancement of landscape architecture in China. For others in the profession, it points to the importance of preservation and cultural heritage. In fact, senior landscape educators are quick to point out that the profession of landscape architecture in the post-

Mao years may have evolved as a result of the State Council's designation of 44 historic cultural sites and natural scenic areas to a new classification for national-level cultural preservation—stating that landscape architecture is imbedded with cultural heritage preservation (W Dong 2009, pers. comm. 22 Nov).

Meeting with design educators (W Dong 2009, pers. comm. 22 Nov) verified another important discovery: little work has been written on the educational or institutional frameworks for landscape architecture in China. While the Republican era was brief, I found very little scholarly work on public parks built in that period and asked: who was responsible for designing these parks? Were there landscape architects practicing at that time? Where were they educated and were they formally trained in landscape architecture? Research on the development of landscape architecture education in China may also help to inform educators in China about its possible futures.

Mao was found to be anti-urbanistic in his ideology and city parks built in that period reflect Soviet influences; but no scholarly work locates either the Republican era or Mao-era parks within China's modern landscape architecture history in either the Chinese and English language. Min (1987) touches on ways to evaluate modern landscape architecture in China; but his work doesn't include design analysis or the history of its development. Recent writing on landscape architecture in Shanghai and Beijing point mostly to projects by the design firms, SWA, AECOM (formerly EDAW) and others, whose corporate signatures are undifferentiated from work in top tier cities around the world.

Opportunities for future research are plentiful in the areas mentioned above, particularly for understanding the depth of (local or global) cultural influences in the making of these designed landscapes (individuals, schools of design thinking, design genres and paradigms and their relevant spatial forms) in the urban public realm since modern China's early beginnings during the colonial era. Other trajectories may examine designed landscapes of specific historical moments that precede the late 20th century with further rigor, e. g., Republican era China and the Mao period.

To a large degree, the major contribution of my work is historical documentation of China's evolving park tradition and the creation of a bridge between the two sets (English and Chinese languages) of literature on the history of China's modern landscape architecture and the development of the profession there. It documents projects that represent the vanguard in late 20th century landscape architecture and creates a chain of evidence that can be used by future scholars to understand the history of landscape architecture in China and the broader context of cultural development in the post-Mao era. This research can also contribute to the chapter that analyzes China's historical development of modern landscape architecture in the larger body of knowledge on the history of modern landscape architecture worldwide.

Secondarily, my research contributes to qualitative and interpretative research in landscape architecture, particularly within the realm of design criticism, critical theory and theory-building. Much scholarly work exists on modern landscape architecture history and theory and its various design paradigms in the post-industrial nations, i.e. France, Great Britain and the United States. Little research exists on the development of ideas in landscape architecture that is occurring in modernizing countries like China and India.

This research also provokes the need for further research on extending and bridging modernization theory with landscape architecture. In some ways this work can be positioned as an exploration of the intersection of socio-cultural theory and landscape architecture as cultural by-product. The critical framework that I have begun to derive may be seen as too complex or its utility not obvious. But with the ongoing technical advances in the realm of computer technology and the speed within which information is conveyed via the media and the world-wide web, a complex critical framework would be needed. Investigating and verifying my work by applying a similar framework to places like Brazil expand the discourse on hybrid modernization and the hybrid modern design paradigm, particularly in modernizing countries and in the field of research on landscape architecture and urbanism.

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APPENDICES

Hybrid Modernity: late 20th century landmark parks in China

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2010

Appendix A

Timeline

Evolution of Designed Landscapes and China's Modernity

BCE	1050	Zhou Dynasty[1] c.1050-256 BCE	*Zhouli*, the ancient book that contained cosmological city building theory and axial lay-out emerged. It also noted the location of the earth-mound topped with a tree, the sacred ritual site for "soil god",
	600		deity for agriculture. *Zhouyi, Book of Changes,* ancient book on cosmology and philosophy emerged.
			Hunting parks first historically recorded in ancient poetry text, Book of Songs c. 900-600 BCE, wall paintings, and carvings.
	500		Two schools, Dual Forces (*Yin Yang*) and Five Elements (*Wu Xing*) emerged. Kŏng Fūzĭ, Confucius lived c. 551-479BCE. *Classic of the Way, (Dao De Jing)* was
	400		composed, c. 400-200 BCE, and set the basis for Daoism.
ANCIENT		Warring States c. 475-221 BCE	
IMPERIAL	200	Qin Dynasty c. 221-207 BCE	Imperial and temple gardens emerged.
		Han Dynasty, western	Emperor Wudi 156-87BCE searched for the Immortals by creating a large lake with three mountainous islands to lure them, establishing early garden design vocabulary
		c. 206-8 CE	
	0		
CE	100	Han Dynasty, eastern, c. 25 – 220 CE	Written evidence for Buddhism was found. Confucian classics c. 175 CE were established, incorporating philosophies from Daoism, Schools of Dual Forces and Five Elements, and the ancient books *Zhouli* and *Zhouyi*
	200		
		Period of Disunity	
	500	220-589 CE	
		Sui Dynasty	Grand Canal was built, linking Yangtze River to the north.
	600	c. 581 – 618 CE	Scholar examinations formalized c. 605.
		Tang Dynasty	Arts, architecture, poetry and temple gardens flourished.
	700	c. 618 – 906 CE	Scholar or Literati class emerged. Buddhism and Daoism canons were formalized by Imperial court.
			Mt. Huangshan was formally designated a special scenic area, circa 747 CE by imperial order, first known cultural heritage site.
	800		
		Song Dynasty	Imperial Painting Academy was founded c. 984 in
	900	c. 960 – 1279 CE	Hangzhou. "Mountain and water" (*shan-shui*) landscape painting style emerged.
	1000		Urban culture developed.
			First urban private gardens appeared in Hangzhou, Huzhou and Suzhou.
			Capital relocated to Hangzhou.
	1100		West Lake's famous "10 Scenes" emerged. Horticultural practice of grafting first used.
			Ying Zao Fa Shi (Building Standards) compiled, c.1100
	1200		
		Yuan Dynasty	Imperial capital relocated to Beijing.

1300	c. 1279-1368	Three lakes and islands west of the Forbidden City were created as part of Emperor Kublai Khan's imperial hunting park.
1400	Ming Dynasty	Suzhou flourishes as cultural center continuously from 16th to 19th centuries.
	c.1368-1644	Number of scholar gardens increased as court officials retired. Garden meanings were metaphysically oriented. Garden design was tied to classical arts: painting, calligraphy and poetry.
1500		Ming Forbidden City Complex, Summer Palace and other Imperial gardens were built near Beijing.
		Portuguese reached China, c. 1514.
1600		*Yuan Ye*, The Craft of Gardens, was written and published by Ji Cheng, c. 1631-1634.
1650	Qing Dynasty	Jesuits visited the imperial court c. 1715.
	EARLY MODERN	Yuan Ming Yuan, Garden of Perfect Brightness was built and expanded to include a European renaissance garden *folie*.
	c.1644-1911CE	Number of Suzhou Scholar gardens peaked with over 200 gardens listed.
1700		Yangzhou flourished as a cultural center, c. 1700. Scholar "merchant" gardens flourished. By late Qing, garden designs were focused on visual quality, lacking the depth of metaphysics and Daoist existentialism.
		European trade began in Guangzhou (Canton) c.1720.
1800	*COLONIAL MODERNITY*	British invasion and Opium Wars occurred. This resulted in the 1842 Treaty of Nanjing, establishing five treaty ports along the east coast that were active through the1940's.
		Foreign concession districts were established in treaty port cities, containing parks/gardens that did not allow local Chinese access.
1850		Self-strengthening movement and *Ti* (essence) – *Yong* (practical) c 1862-1894 occurred as part of Qing reforms. Initially, these reforms were defense-oriented: "learn western ways of military techniques while keeping Chinese essence." Boxer Rebellion, c 1898-1901,occurred and subsequent Boxer Indemnity Fund was established. This fund created scholarships that financed students' overseas education– an active program from 1909 to 1937.
1900		Students studied arts, horticulture, and architecture in Japan, US, England, France and Germany. First architecture program was initiated at Peking University c. 1902; but it was not implemented due to the lack of educators. First fine art departments were established c. 1906 in government academies.
1910	Republican era c. 1911 – 1949	Horticulture first taught at the Suzhou Agriculture School c. 1912. First public park, Central Park was established, c. 1914: an area located in Beijing Forbidden City was transformed into an international symbol of modernity.
	MODERN CHINA	Urban infrastructure capital projects: roads, sanitary sewer, water supply, and street lighting were initiated in major cities.
		May 4th 1919 movement created a cultural renaissance and intellectual engagement toward western ideas and China's birth of modern nationalism.
1920		Courses on garden design were offered at Suzhou Second

Agricultural University, circa 1922.

First technical architecture program was established in Suzhou Industrial School c. 1923.

Courtyard Design was offered in National Central University Architecture School, Nanjing c. 1929.

1930 The 1930's period was full of unrest: civil war, Japanese invasion, c. 1937, and WWII occurred.

1938 China's Communist Party established Lu Xun College of Art at the newly established Yan'an University, c. 1938. Mao's famous lecture on arts and literature in Yan'an, Shanxi province set his principles to build national identity from local peasantry, as anti-imperialist, socialist and eventually anti-bourgeois. Mao promoted folk art and local indigenous culture to the masses as a way to unify the country.

1945 Tsinghua University's School of Architecture was founded by Liang Sichang c. 1946.

1949 People's Republic of China

MAO'S INDUSTRIAL AGE AND SOCIALIST REALISM, CHINA'S MODERNITY INTERRUPTED

1949 - 1976 Fudan University, Shanghai offered first formal program on Scenic Garden Design c. 1949.

1951 Beijing Agricultural University established Scenic Garden Design program, c 1951

All universities underwent educational reform c. 1952 modeled on the Soviet Union.

Tongji University, Shanghai, established program in urban planning c. 1952.

1956 Garden design program moved from Beijing Agricultural University to Beijing Forestry University's Dept of Urban and Residential Greening c. 1956.

Parks designed and built during the Mao years were utilitarian, productive parks and recreational. One exception was Fish View Garden (*Huagang Guan Yu Yuan*) built in Hangzhou c.1952-1954 and designed by Beijing Forestry University Prof. Sun Xiaoxiang. First time lawn was designed with reference to the English pastoral landscape.

The primary building form during Mao's era was the factory (*danwei*) and served as collective work space, living space, and schools for children.

Landscape and recreational spaces were residual or "left over" spaces in the factory commune setting.

1958 "Big roof controversy" took place in architecture, especially in relationship to the "ten great buildings", a set of projects designed to mark the 10th anniversary of the People's Republic of China.

Garden Design program was established at Shanghai's Tongji University's Urban Construction Department in the School of Architecture circa 1958.

Official poster art thrived throughout the Mao period.

China broke its relationship and dependence on the Soviet Union. This combined with the economic program, the Great Leap Forward, contributed to poverty, famine and internal political strife.

1966 Failed economic policies, poverty, famine led to the so-called Cultural Revolution (wénhuà dà gémìng), c. 1966 - 76 and created China's isolation.

Universities closed during the Cultural Revolution and development was halted. During this period, many people were sent to the countryside for "re-education".

Landscape education resumed in Beijing Forestry University c. 1971, and formally Gardening educational programs resumed nationally c. 1978.

1978

Deng Xiaoping launched reforms: Four Modernizations and New Era began c. 1978

HYBRID MODERNITY EMERGES

Deng's reforms and Post-Mao shifts:
- From isolation to "opening" to the world (globalization)
- From socialism to market economy (consumerism)
- From the collective to individual (increased leisure time)
- From central government planning to local autonomy (rise of secondary cities)

Cultural renaissance took place in the arts and generated an instant replay of late 19th and early 20th century notions of modernity and *Ti-Yong*: *Chinese wisdom combined with western technology.* Like the Republican era, this became a rationale to break from the past and look to the west for inspiration. The government selected students for western education abroad.

Stars group artists' exhibition c. 1979 occurred in Beihai Park: an older generation who were part of the Republican art world and active poster artists under Mao.

1981

Following the establishment of the 1982 Law on Protection of Cultural Relics, the Ministry of Construction announced its first official list of 44 Scenic and Famous Historic sites. These areas became the focus of landscape education and practice.

1984

Forest Law became effective, a law oriented towards resource management and preservation.

Grassland Law became effective, a law oriented towards farming, animal husbandry and improving both rural and urban environments through grassland preservation and cultivation.

By the mid-1980's, landscape gardening programs were considered engineering programs at Wuhan University c. 1984 and Tongji University c. 1987; and in 1987 officially considered as an engineering program by the Ministry of Education.

In the arts, the zeitgeist was "cultural fever" (wenhuare). Artists had felt more hope for liberty and artistic expression occurred throughout the 80's. The so-called New Wave (*Bawu meishu yundong*) artists created public "happenings" or group participatory art. The 80's were considered utopian, a golden period for the arts.

1989

Tiananmen Square massacre

Following the June 4th Tiananmen incident, several artists went into self-exile; and these so-called transnational artists dealt with the general theme of "cultural reflection" (*wenhuan fansi*). Through the 90's, hopefulness was abandoned and most artists were dealing with the theme, "searching for cultural roots" (*wenhua xungen*).

1990

Environmental Protection Law became effective and was intended to protect and improve the environment, prevent and control pollution, safeguard human health, and facilitate socialist modernization.

	City Planning Law became effective and was intended as a mechanism to determine city size, define orientation of its development, and realize the goals of its social and economic development.
1995	State Council established formal regulations for the examination and official certification of architects.
1997	In 1997, Landscape Gardening (curriculum name) was eliminated officially by the Ministry of Education and would be subsumed into urban planning programs. At the same time various forms of landscape architecture (landscape planning and design, environmental art, traditional garden design) would become at different schools: art academies, urban planning departments, engineering departments, and architecture schools. At Peking University's Department of Geography, the Center for Landscape Architecture and Planning was established, c. 1997.
	Turenscape, the first private firm offering landscape architecture professional services, was founded by Kongjian Yu, graduate of Beijing Forestry University and Harvard University, and Director of Peking University's Center for Landscape Architecture and Planning c. 1998.
	State Council establishes the State Environmental Protection Agency in 1998 due to major floods.
	State Council established formal regulations for the examination and official certification of civil engineers in 1998.
	State Council established formal regulations for the examination and official certification of urban planners in 1999.
2000	Deng's reforms caused rapid urbanization increasing the number of cities from 324 in 1985 to 661 by 2000.
	Works by post-Mao China's contemporary artists have become part of major international collections. Many of these artists capitalized on Chinese identity for their successes.
2003	In January, Peking University's Graduate School of Landscape Architecture is founded by Kongjian Yu, replacing the Center for Landscape Architecture and Urban Planning.
	In October 2003, the Department of Landscape Architecture was established at Tsinghua University's School of Architecture with Laurie Olin as Chair.
	In December 2004, China's Labor and Human Resources Ministry officially establishes landscape architecture as a profession, independent and parallel to architecture and urban planning.
2005	In June, the Ministry of Education officially announces and certifies Peking University the Master of Landscape Architecture program
	In June, Master of Landscape Gardening, a post-professional program was officially approved by the Ministry of Education, as an engineering program.

[1]This timeline begins with the Zhou dynasty, the era when historians note that evidence of designed landscapes was depicted in the ancient *Book of Songs* and wall paintings. It also marks the major dynasties and periods chronologically. Overlapping historic periods are left out for legibility and graphic clarity.

Appendix B

Research Instruments: Interview Guides

Interview guide for Design Team (1) – local design personnel, architect, landscape architect, engineer, planner

Introduction and brief explanation of the research project.

1) Introduction of Principal Investigator (Mary): Professor of Landscape Architecture in the United States. Formerly, taught at University of Hong Kong. Also worked as designer and in public sector planning. Doctoral candidate at Edinburgh College of Art.

1a) (If student translator is being used, introduce the student as well)

2) Academic research project, carried out with the support of the University of Florida in the United States.

3) Intention is to write about the new parks that are being developed in China. Information will be used to understand new developments in park design in China, describe the new Chinese parks to landscape architects outside China.

4) [name of project] is an important example of the new parks in China. I would like to discuss the history of the project and some of its details with you. The information you provide will be very valuable. Please ask me any questions you wish also.

Respondent Information

1) First a few questions about your job
   a. What agency of government do you work for? What is your position? How long have you worked for this agency?
   b. Who is the head of this agency (if not respondent)
   c. What is the relationship between this agency and the rest of the municipal government? Who does this agency report to?
   d. Does the agency work usually involve projects of this kind, or was this unusual for the agency?
   e. Can you describe your job to me a little? Your role in the project?

History of the project

1) Project origins.
   a. Who initiated? How and when?
   b. How did you personally become involved? Who first contacted you about the project? When was this?
   c. How long had the project existed at the time you became involved?
   d. Who were the other members of the design team when you became involved?
   e. Did other people from your agency or other parts of government become involved in the project later? Who and when?
   f. What part of the government served as client? Who represented the client?

2) Development of project
   a. Please describe generally the process by which the project began
   b. Who were the people involved on the government side? Who was involved from outside government? [where relevant]
   c. How were outside consulting designers chosen?
   d. Review composition of design team with respondent. Who played what role?

3) It would be a big help to me if we could go over the history of the project from beginning to end.
   a) After the project began, what do you see as the major events or decisions that took place as it went forward? When did each of these things happen? Who was involved in each of these major events and decisions? (Confirm total duration of project after going over the project step by step)

b) Were there any unexpected events in the history of this project?
c) When was the project completed?
d) Do you know the total cost? Can you tell me who would know the project cost? Was there a budget set in advance, or was that decided as the project developed
e) Sometimes, community participation in the design process (feedback and review about community needs) is used. Was there any formal process like that used in this project?

Physical description of project. Site history

1) Can you describe the site before the project began. (Area, physical form, urban context).
2) What was it used for at that time? What had it been used for in the past?
3) What were the biggest challenges in dealing with this site?
4) How did those challenges affect the design program?
5) Can you tell me more about the design program?
6) What do you see as the philosophy behind this design program? What were the major goals?
7) Expected economic impact of the project?
8) Are there any projects in other places that you would compare this to?
9) Please describe the completed project. Distinctive features: materials, design, use, other?

General

Are there any other important facts about the project that we have not discussed?
Are there any particularly good sources of information about the project that you can recommend? Important people to speak to?
Any questions for me? Suggestions for carrying out the research?

Interview guide Design Team (2) design personnel (foreign or international, non-local):architect, landscape architect, engineer, art consultant

Introduction and brief explanation of the research project.

1) Introduction of Principal Investigator: Professor of Landscape Architecture in the United States. Formerly, taught at University of Hong Kong. Also worked as designer and in public sector planning. Doctoral candidate at Edinburgh College of Art.

1a) (If student translator is being used, introduce the student as well)

2) Academic research project, carried out with the support of the University of Florida in the United States.

3) Intention is to write about the new parks that are being developed in China. Information will be used to understand new developments in park design in China, describe the new Chinese parks to landscape architects outside China.

4) [name of project] is an important example of the new parks in China. I would like to discuss the history of the project and some of its details with you. The information you provide will be very valuable. Please ask me any questions you wish also.

Respondent information

1) First a few questions about your job
   a. What organization do you work for? What is your position? How long have you worked for this organization?
   b. Who is the head of this organization? Who is leading the organization's work on the project (if not respondent)? Who do you report to?
   d. Has your organization been involved in park projects like this often? Have you worked on other park projects before?
   e. Can you describe your job to me a little? Your role in the project?

History of the project

1) Project origins.
   a. Who initiated? How and when?
   b. How did you personally become involved? Who first contacted you about the project? When was this?
   c. How long had the project existed at the time you became involved?
   d. Who were the other members of the design team when you became involved?
   e. Did other people from your firm become involved in the project later? Who and when? Other outside people? Other people from the government?
   f. What part of the government served as client? Who represented them?

2) Development of project
   a. Please describe generally the process by which the project began
   b. Who were the initial people involved on the government side? Who was involved from your firm
   c. How was your firm chosen? Who first contacted your firm. When?
   d. Other consulting designers in the team? How were they chosen?
   e. Review composition of design team with respondent. Who played what role?
   f. At what point was a formal proposal for the park presented and approved?

3) It would be a big help to me if we could go over the history of the project from beginning to end.
   a) After the project began, what do you see as the major events or decisions that took place as it went forward? When did each of these things happen? Who was involved in each of these major events and decisions? (Confirm total duration of project after going over the project step by step)
   b) Were there any unexpected events in the history of this project?

c) When was the project completed?

d) Do you know the total cost? Can you tell me who would know the project cost? Was there a budget set in advance, or was that negotiated or decided as the project developed

e) Sometimes, community participation in the design process (feedback and review about community needs) is used. Was there any formal process like that used in this project?

Physical description of project. Site history

1) Can you describe the site before the project began. (Area, physical form, urban context).
2) What was it used for at that time? What had it been used for in the past?
3) What were the biggest challenges in dealing with this site?
4) How did those challenges affect the design program?
5) Can you tell me more about the design program?
6) What do you see as the philosophy behind this design program? What were the major goals? How were those goals established?
7) Are there any projects in other places that you would compare this to?
8) Please describe the completed project. Distinctive features: materials, design, location, usage, other?

General

Are there any other important facts about the project that we have not discussed?

Are there any particularly good sources of information about the project that you can recommend? Important people to speak to?

Any questions for me? Suggestions for carrying out the research?

Interview Guide (3) – Public officials (not designers)

Introduction and brief explanation of the research project.

1) Introduction of Principal Investigator (Mary): Professor of Landscape Architecture in the United States. Formerly, taught at University of Hong Kong. Also worked as designer and in public sector planning. Doctoral candidate at Edinburgh College of Art.

1a) (If student translator is being used, introduce the student as well)

2) Academic research project, carried out with the support of the University of Florida in the United States.

3) Intention is to write about the new parks that are being developed in China. Information will be used to understand new developments in park design in China, describe the new Chinese parks to landscape architects outside China.

4) [name of project] is an important example of the new parks in China. I would like to discuss the history of the project and some of its details with you. The information you provide will be very valuable. Please ask me any questions you wish also.

Respondent Information

1) First a few questions about your job
   a. What agency of government do you work for? What is your position? How long have you worked for this agency?
   b. Who is the head of this agency (if not respondent)
   c. What is the relationship between this agency and the rest of the municipal government? Who does this agency report to?
   d. Does the agency work usually involve projects of this kind, or was this unusual for the agency?
   e. Can you describe your job to me a little? Your role in the project?

History of the Project

1. Who introduced the idea for this project? When did that take place?
2. What was the original motivation for the project? Why was this seen as valuable to the city? What did the city hope to achieve?
3. What happened in the early stages? Can you describe how the project moved forward from an idea to a proposal for a project? Who was involved in discussion of the project at the beginning?
4. As the idea went forward, did other people become involved in the process? Who were they, and what roles did they play? How did officials and designers work with each other?
5. When did professional designers become involved in the project? Were any involved at the very beginning, or did they become involved later? What role, if any, did designers have in initiation of the project? Were these designers from government agencies or designers from outside?
6. Please describe the process used to select outside designers.
7. When was the project idea developed into a formal project proposal?
8. What was the approval process for the project? Was there a formal approval needed before the project could break ground?
9. Who were the key players in the approval process? Who was involved?
10. What role did the design team have in the approval process, if any?
11. Please describe the full history of the project from approval to ground breaking to completion.
    a) After the project began, what do you see as the major events or decisions that took place as it went forward? When did each of these things happen? Who was involved in each of these major events and decisions? (Confirm total duration of project after going over the project step by step)
    b) Were there any unexpected events in the history of this project?
    c) When was the project completed?
    d) Do you know the total cost? Can you tell me who would know the

project cost? Was there a budget set in advance, or was that negotiated or decided as the project developed

e) Sometimes, community participation in the design process (feedback) is used. Was there any formal process like that used in this project?

Project goals and expectations

1. How would you describe the major goals of the project? What was it supposed to do for the area?
2. What was the expected economic impact? Was the project seen as a growth engine for the society, a moneymaker? Or was it expected to be a net public expenditure on social welfare?
3. If the project was expected to make a positive financial contribution to the city, please explain the major ways it was expected to pay off.
4. Did the project have any unexpected benefits? Bring any unexpected problems?

Physical description of project. Site history

1) Can you describe the site before the project began. (Area, physical form, urban context).
2) What was it used for at that time? What had it been used for in the past?
3) What were the biggest challenges in dealing with this site?
4) How did those challenges affect the design program?
5) Can you tell me more about the design program?
6) What do you see as the philosophy behind this design program? What things influenced the designers in developing this program?
7) Are there any projects in other places that you would compare this to?
8) Please describe the completed project. Distinctive features: materials, design, location, usage, other?

General

Are there any other important facts about the project that we have not discussed?

Are there any particularly good sources of information about the project that you can recommend? Important people to speak to?

Any questions for me? Suggestions for carrying out the research?

Appendix C

Case Study Data

Case Study One:
Living Water Park
Chengdu, Sichuan, Province

Date designed/planned: 1992 Modernization project – Public Infrastructure along River, locate all utilities here, rehouse 100,000 residents and clean up the river, 19 kilometers of new parks along the river as a result.

Park completion: 1998. Damon arrived in 1995 and was engaged in environmental art activism. Damon organized 25 events involving international and local artists conducting public art performance/demonstrations.

Cost: £3.9 million (USD 2.5 million)

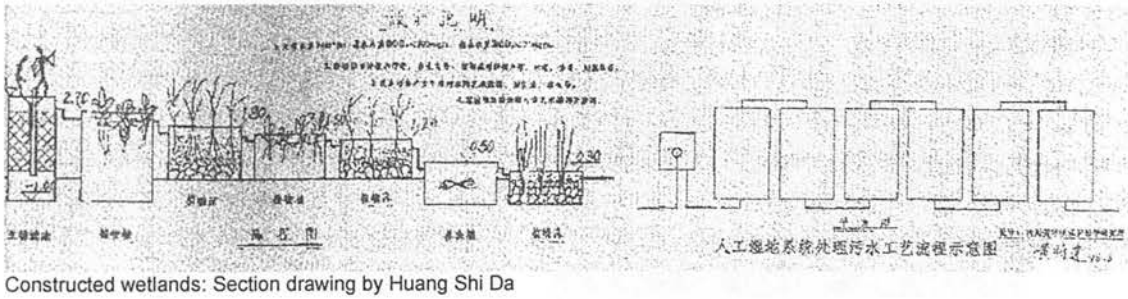
Size: 3 hectares

Team:
Betsy Damon, American Environmental Artist
Margie Ruddick, American Landscape Architect
Jon Otto, American physicist, translator, project director
Huang Shi Da, Micro-biologist-hydrologist, Chengdu
Huang Cher Chen, Landscape Architecture Bureau,Chengdu
Deng Le, Chengdu sculptor
Architects: Alice Choy, American Architect,
originally from Korea & Chengdu
Architecture Bureau,
Hu Maozhu, former mayor

Client:
Zhang Jihai, Director, Fu-Nan Rivers Revitalization Bureau, Secretary General, Communist Party, Chengdu
Hu Maozhou, 1985 Mayor
Li Chenchung, Deputy Mayor
Wu Qiang, Urban Construction Bureau

Awards: 1999 Waterfront Design Award, 2000 Places Award
Visited during the spring of 2006 and summer of 2007

Living Water Park - Detailed Description



Constructed wetlands: Section drawing by Huang Shi Da

Physical form (all photos by author unless otherwise noted)

The material that follows deals with the park's context, spatial area, form and scale. It includes discussion of overall dimensions, land use and physical context. Following this discussion, I analyze the park's design, including its pedestrian circulation system, materials and functionality. I also examine ways that the park employs a design vocabulary drawn from the Chinese picturesque tradition while simultaneously reflecting both local cultural trends and international trends in design.

The park's linear dimension along its Huaxing Road edge is approximately five hundred fifty meters with no perceptible topographic change. The park's edge along the riverfront spans nearly seven hundred meters with a fifteen meter topographic change in elevation. The northern riverfront edge of the park was set at a higher elevation to accommodate flood control. The distance across the park's widest dimension between Huaxing Road and the riverfront, including changes in topographic elevation across the artificial mountain, is approximately one hundred twenty meters. At the park's northwestern edge, the so-called fish mouth, the horizontal distance from Huaxing Road to the river's edge, including changes in topography, is approximately 60 meters. At the fish tail, the park's width is at its most narrow; and this dimension from Huaxing Road to the riverfront covers approximately twelve meters and contains no perceptible topographic change.

Area Context, graphic uses Google earth satellite image, Digital Globe 2010


Fig. Fish representation in plan view, Google Earth satellite image, Digital Globe 2010

Vegetation and street trees create a strong park edge along Huaxing Road. A two meter wide cut-stone path runs parallel to the street and park's edge emphasizing the rectilinear alignment of Huaxing Road. The park's green edge is visible along Huaxing Road. The water cleansing process is internally oriented and invisible to the public along Huaxing Road.

There are two pedestrian access points to the park located along Huaxing Road. Both are marked by signage, as well as being set back from the footpath. The park's main pedestrian access point and gateway is at the northwest end. See Fig. It is marked by a sign and defined by a small-scale plaza with sitting areas. See Fig. It is rectilinear in form, approximately 20 meters square and directly across the street from new housing. The paving surface and seating are made of cut grey granite. Large Gingko trees surround the plaza.

Entry Signage at urban gateway plaza


Main Entry signage


Urban entry plaza at Huaxing Rd


Entering park from urban plaza

The pedestrian experience begins From the northeastern edge of the park entry plaza. A three meter wide cut stone footpath curves through a grassy woodland and descends to terraces that step down to the river. These lawn terraces represent a fish mouth in plan view. As indicated above, they were inspired by China's agricultural icon – rice terraces. The stone path ascends from the fish mouth and traverses the artificial mountain to the circular plaza, fountain and teahouse at the top.

Environmental Education Center


Stair access to fountain and plaza

The second access point and gateway is approximately 130 meters southeast of the urban plaza along Huaxing Road. It is located at the Environmental Education Center, which is set back ten meters from Huaxing Road. A visitor can enter the building or gain direct access to the circular plaza in the park. An outdoor stone staircase ascends five meters along one edge of the building to the teahouse and circular plaza level.

The primary pedestrian path system within the park traverses approximately one thousand five hundred fifty meters that includes a linear path spanning 130 meters through the water purification process and a 200 meter long riverfront path. There is a topographic change of approximately fifteen meters in the course of the path. The primary path along the water cleansing demonstration generally runs parallel to the riverfront path and the two are linked in two places by secondary paths.


Teahouse

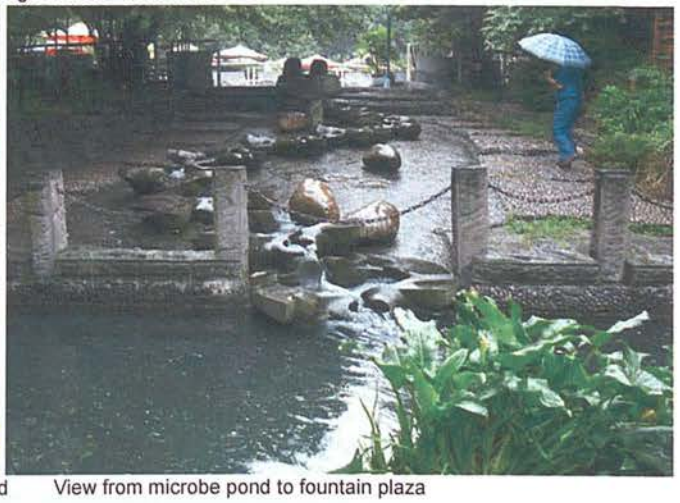

Water drop fountain and first settling pond


Railing at first settling pond

The water treatment system begins at the circular plaza atop the artificial mountain, which lies at the roof level of the Environmental Education building. The basin and stone fountain at center of the circular plaza represents a fisheye from the aerial view. The water emerges as a single three meter high geyser continuously spraying from the center of the stone fountain.

The surface of the circular plaza is made of cut stone. A five meter wide area along the perimeter of the fountain contains tables, chairs and umbrellas provided by the commercial teahouse in the plaza. At a location marked by green vegetation opposite the entry point into the circular plaza and teahouse area, the pedestrian path continues and descends into the next stage of water treatment.


First series of flowforms + microbe pond


View from microbe pond to fountain plaza

The next stage of water treatment is defined by a sinuous flow of water through a series of basins or flowforms. The flowforms are sculptural elements made of local stone. They are located at the center of a paved area that ramps downward and is enclosed by vegetation. A few boulders from the upstream Min river have been placed along the curvilinear alignment of flowforms for informal seating. At the bottom of the ramped area, the aerated water flows into a retention pond in the shape of a half-circle. The pond is defined by a raised stone curb and contains anaerobic materials for water treatment. A painted wooden bi-lingual (Chinese-English) sign in the shape of a Gingko tree leaf is located near the retention pond. These Gingko leaf-shaped signs are located at each stage of the water system. They provide detailed description of the biological water treatment processes.

Steep path descending to wetlands

Interpretative signage, Gingko leaf

A steep, two meter wide stone path at the northwestern edge of the platform for the retention pond descends to the next water treatment zone, the constructed wetlands. The heavily shaded path is approximately two hundred meters long. It has an estimated slope of 30 degrees and contains one switch-back. The stone path is enclosed by a vine-covered timber structure and set in a densely vegetated area. Before the path ends at the wetlands zone, it passes through a small flat wooded area approximately four square meters. The two meter wide stone path is lined with lawn and set within a woodland. The path traverses a short distance of thirty meters and opens onto an area paved with timber decking.

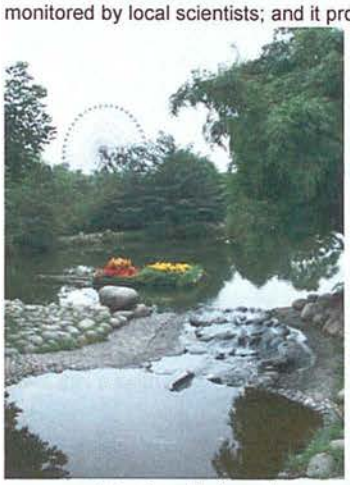
Constructed wetlands

The timber deck platform, approximately 900 hundred square meters, acts as a forecourt to the constructed wetlands. Timber benches are located at the center of this area and a view of the Ferris wheel in the amusement park across the river is visible. A timber boardwalk path system branches from the timber deck and meanders through the constructed wetlands area, the largest and most complex zone for water treatment. The constructed wetlands are also referred to by the city and designers as the lungs or fish gills.

The constructed wetlands area contains a series of fourteen ponds set at various topographic elevations. At each pond, different biological processes treat water. As indicated earlier, the ponds are curvilinear and their forms appropriate the shapes of the travertine ponds in Huanglong natural scenic area. The ponds are constructed of concrete with raised curbs. The deeper ponds have faux timber handrails. Shallow ponds have no rails.
A timber boardwalk pedestrian path meanders along the perimeters of these ponds. The timber boardwalks are level at the ponds, but step and ramp randomly through the various levels in the constructed wetlands zone.
At the highest point in the constructed wetlands, the timber path ends. Two narrow stone paths curve and descend through a sloping area to another zone for water aerating through a pair of flowforms. The pair of flowforms are sculpted stone that represent an abstract form of lotus flowers. The flowforms are set in stone paving at the bottom of grassy banks. The aerated water from these vessels flow into a series of three naturalistic shaped ponds.

The first pond is the smallest of the three ponds and it's approximately twenty five square meters. It filters the aerated water from the flowforms, slowing the velocity, before flowing into the another pond. Before reaching this second pond, the water flows through another set of flowforms -- the largest set of sculptural basins in the park. At the junction where water in these flowforms flow into the second pond, a small waterfront area paved with stone was constructed. It is approximately five meters in length and contains a few boulders for sitting. This location offers the longest waterscape vista in the park-- over this second pond and the larger fishpond beyond. The stone path from this area passes through another small wooded area before arriving at the third and largest pond.

The water flows from the second to the third and largest pond via gravity. At this pond, the water has reached China's water quality safety standard for swimming in China The success of fish living in the pond has been monitored by local scientists; and it provided a measure for sustaining the water quality classification.



Island and fish pond

Longest waterscape vista

The primary stone path at the third pond widens to create an entry. It also accommodate places for informal waterfront gathering and a four meter long stone bench. The ground treatment along this southwestern edge of the fish pond includes lawn areas for picnicking and informal sitting. Along the waterside, the edge of the pond contains a sloped bank of boulders. From this widest point, the pond narrows and elongates to become a creek.

At the point where the pond narrows, a stone pedestrian bridge crosses the water. It serves as a secondary path that connects the water treatment path with the riverfront path. This concrete stone-clad bridge is three meters wide and arched. Both path alignments along the riverfront and creek traverse southeastward and lead to the amphitheater. The creek front path meanders approximately seventy meters along its naturalistic and crenulated edge for before reaching the amphitheater. The riverside path to the amphitheater is direct and linear, approximately fifty meters.

Amphitheater

Water course leading to children's pool

Pond and wading pool

The amphitheater is twenty-five meters in diameter and sited along the river. Its semi-circular stage is made of concrete clad with stone and its back spans ten meters along the riverfront. The front of the stage curves toward the seating area. The stage is raised two meters above the seating level. The seats for the amphitheater sit in a convex area that slopes upward from the stage. The amphitheater seats are made of cut grey local stone and the ground plane is made of stone aggregate paving. Five three meter wide pedestrian aisles radiate from the stage and ramp upward using a system of steps and ramps.

From the amphitheater, the primary pedestrian path leads to the children's play area. This zone is defined by a rectilinear shallow wading pool set in a paved area that is approximately thirty meters long by fifteen meters wide, set back and parallel to the river. The wading pool is located in the center of the plaza and is twenty meters long and eight meters wide. The pool is shallow and raised one meter above the surrounding plaza level. Its walls are made of poured in situ concrete and clad with stone that matches the plaza. The pool contains small broken timber waterwheels.

Along the northeastern edge of the plaza, square planters with canopy trees are evenly spaced horizontally and create a filtered screen to the river. Water for the wading pool flows from the adjacent creek and recirculates back into the creek system. Adjacent to the pool is an over-sized nautilus sculpture carved in red

marble. A narrow stepping stone path leads from the southeast edge of the plaza to the artificial creek zone.

Nautilus fountain at children's play area

Bridge across creek to riverfront

Flowform series

The artificial creek flows toward the fish tail and park boundary. The landscape for this zone returns to the naturalistic style portrayed in the area of the three fish ponds. Like the waterfront at these ponds, the creek's edge downstream is made of river cobbles. However, the path width changes from two meters to a half-meter and it's made of stepping stones. Twenty meters before the park boundary, the path ends and water from the creek flows into a drain inlet. The inlet connects to a subterranean pipe that empties into the river.

Creek and riparian planting

Water inlet

Informal path leads to pipe outfall into river

Stream

Fish pond water front

River backdrop

1 Fisheye
Water drop fountain
2 Flowforms + microbe pond
3 Constructed wetlands
4 Flowforms + Fish pond
5 Rice terraces
6 Amphitheater
7 Children's play area
8 Teahouse
9 Fish mouth
10 Artificial mountain

Aerial of LWP showing water cleansing stages

Notes on Construction quality

The timber used in the pedestrian boardwalks was not cured or treated properly. The planks were deformed and "cupping". The steel straps used to hold the decking in place were rusting.

The craftsmanship of in-situ concrete for the ponds in the constructed wetlands was poor and very crude. In some locations, the walls of the ponds were cracking. These appeared to be structural cracks.

The aggregate stone paving design was also crude. The use of construction joints was not evident; and a few locations the paving had severe cracking. This could have been avoided if construction joints and expansion joints were used between different pours of the concrete.

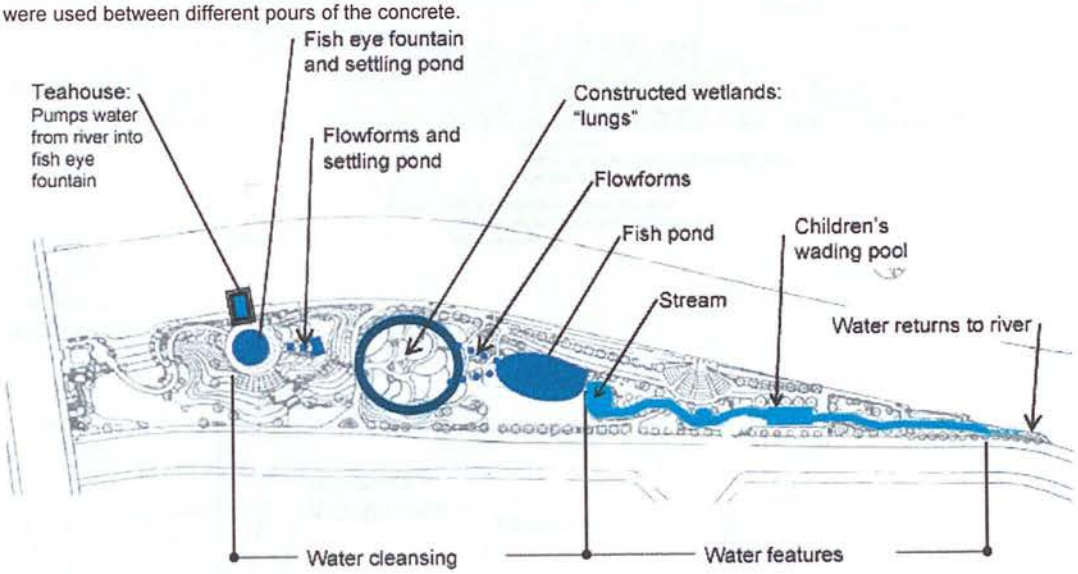
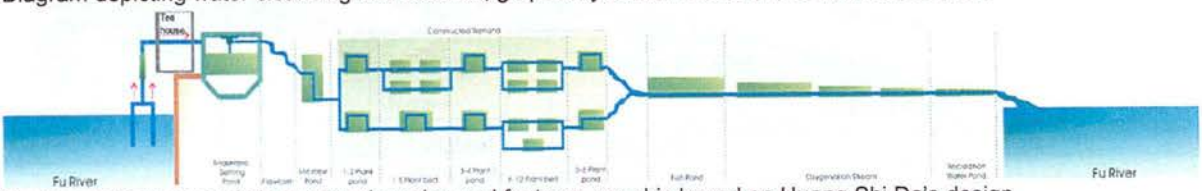
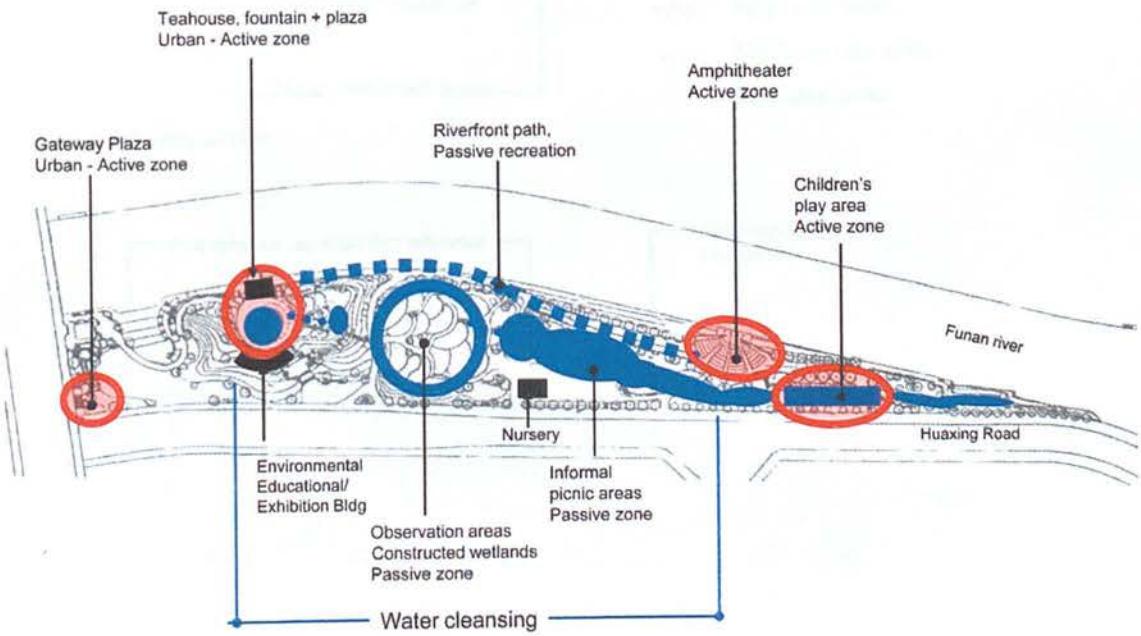


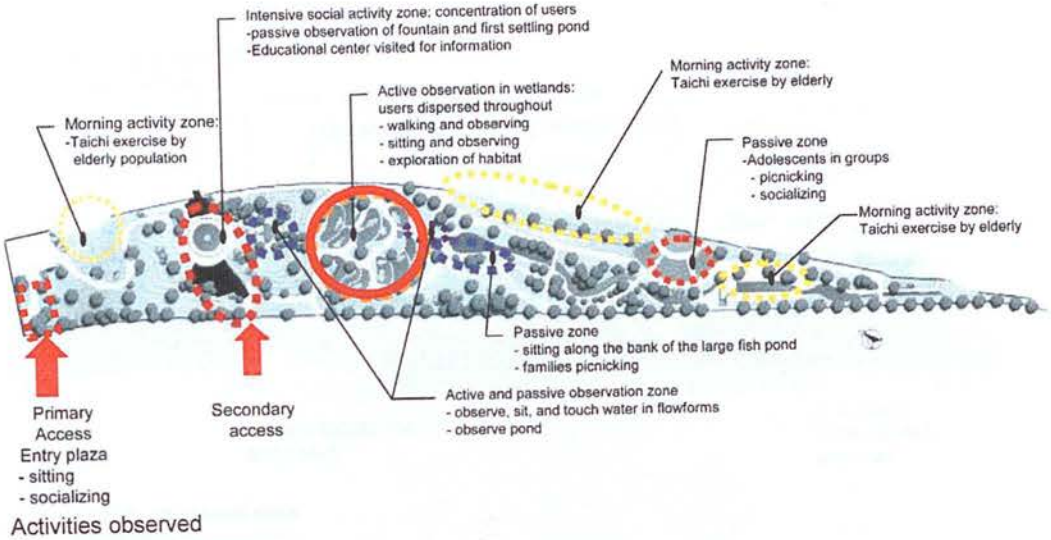
Diagram depicting water cleansing and features, graphic by author based on the final master plan.



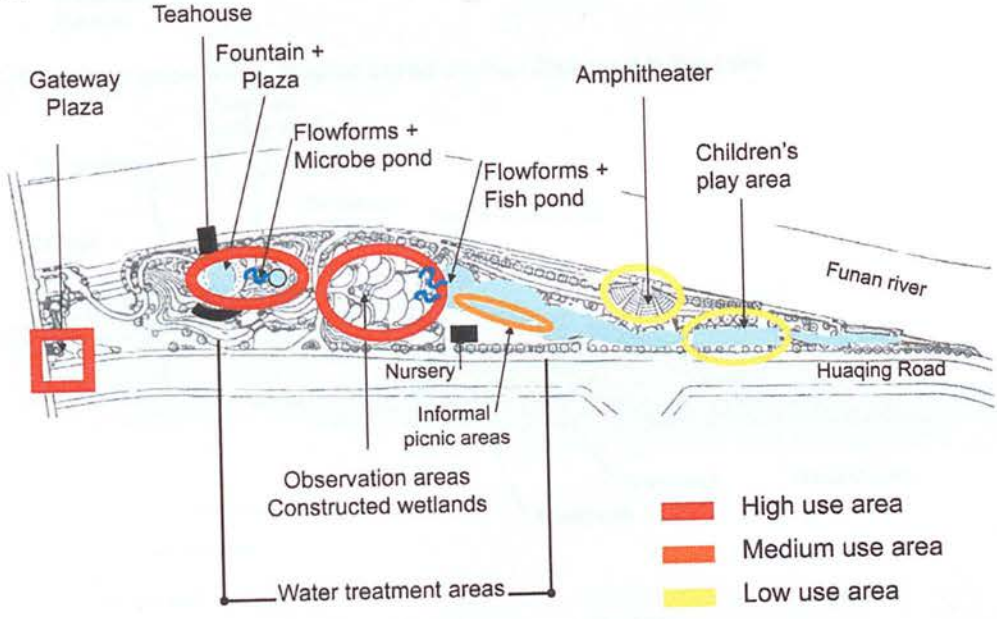
Sectional Diagram depicting water cleansing and features, graphic based on Huang Shi Da's design.



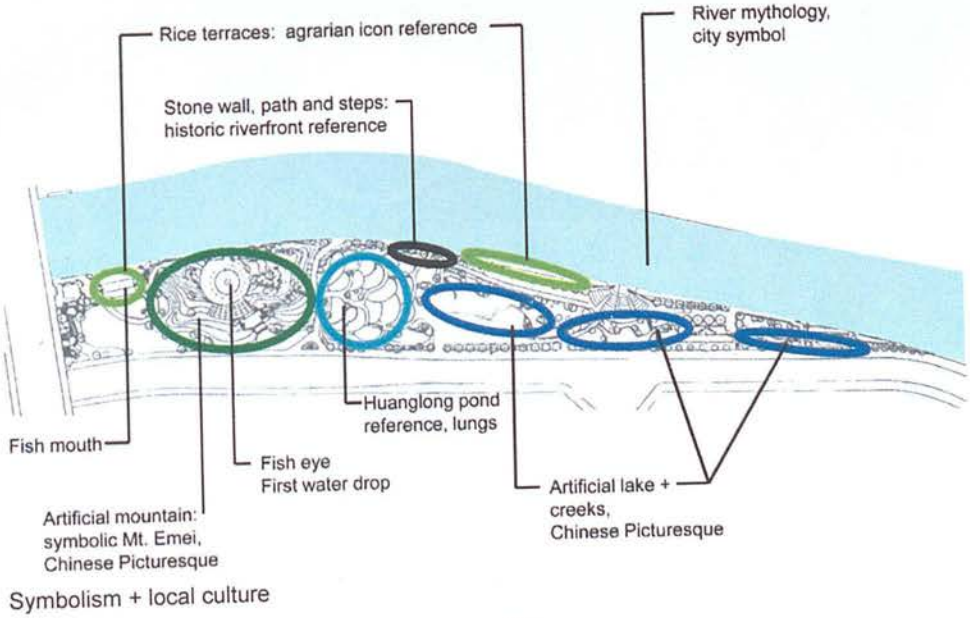
Planned Activities and functional zones



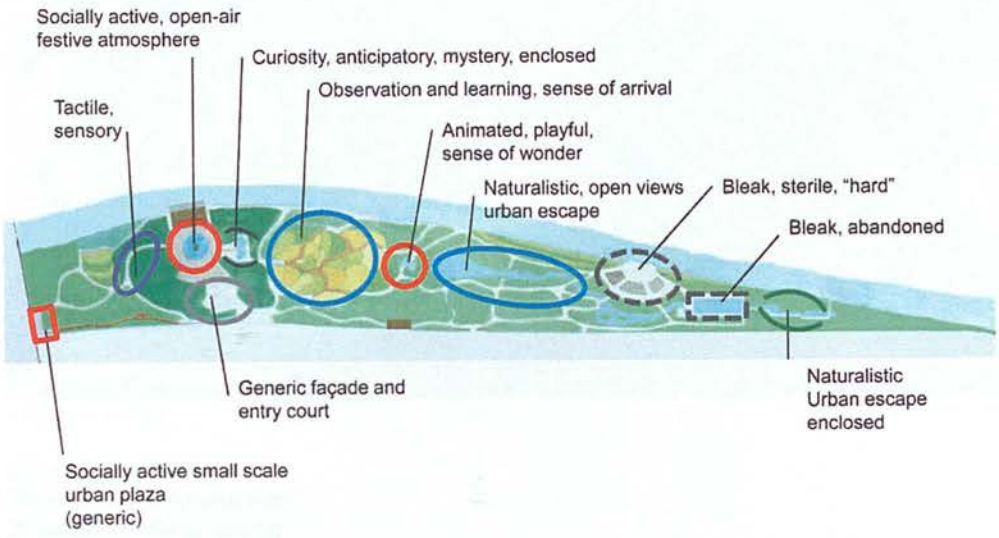
Activities observed



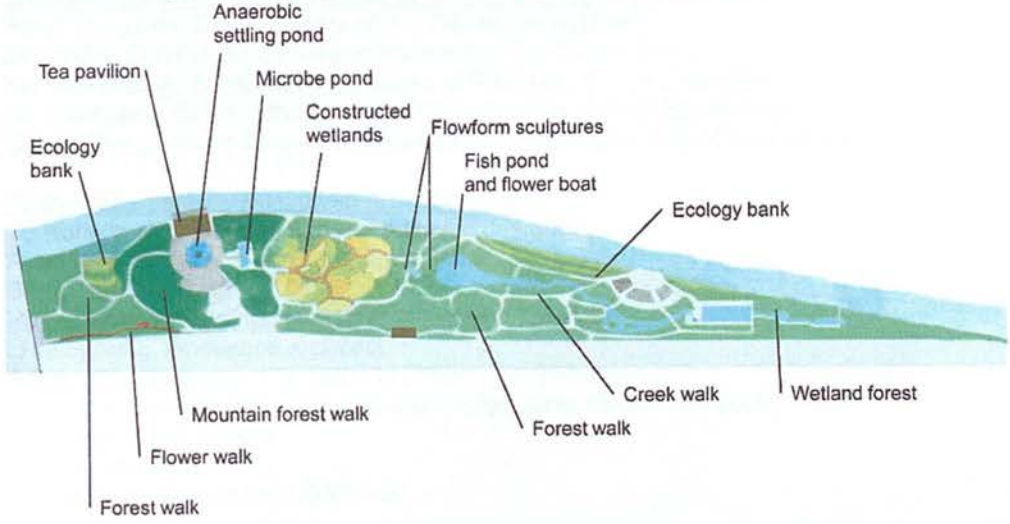
Zones and Intensity of Use



Symbolism + local culture



Character + experience, graphic based on sign displayed in the park



Park scenes, graphic by author and based on park signage

Photo by author

Case Study Two:
Zhongshan Shipyard Park
Zhongshan, Guangdong

Zhongshan municipal officials involved in the project:
Peng Jiangwen, Deputy Mayor of the City of Zhongshan
Liu Huilin, Chief of the Bureau of Planning of the City of Zhongshan
He Huanzhong, Section Chief, Bureau of Planning, City of Zhongshan
He Shaoyang, Chief of the Bureau of Construction, City of Zhongshan
Cheng Peng, former Chief of the Bureau of Construction, City of Zhongshan

Turenscape personnel involved in the project:
Yu Kongjian, project director and principal designer
Pang Wei, landscape architect and architect
Dong Tao, Architect
Huang Zhengzheng, landscape architect and architect
Li Jainghong, landscape architect
Artists: Qiu Qingyuan, Yie Jun, Yie Zhijian, Lin Shihong
Date designed/planned: Planning and design June 1999 – Feb 2000
Sole source commission
Community input
Construction Completed : 2000 - 01

Cost: ¥50 million yuan (£4.2 million)

Size: 11 hectares

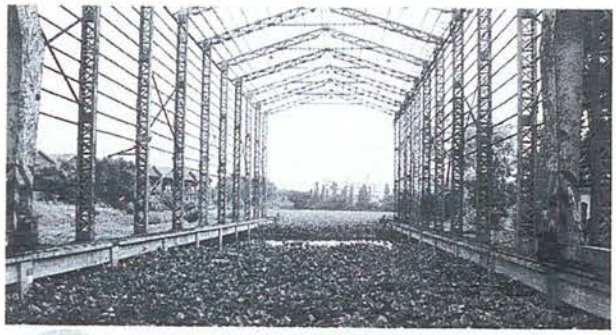
Aerial Photo, circa 1980's, from Zhongshan city archives, published with permission

The following set of black and white archival photographs were provided by Turenscape unless otherwise noted, and published with their permission. It presents a sampling of the visual documentation of the shipyard that Turenscape undertook in the early stages of site inventory and research prior to design conceptualization. This type of research activity in the practice of landscape architecture and other allied design professionals is currently referred to as evidence-based design.

Use of rails for boat launch

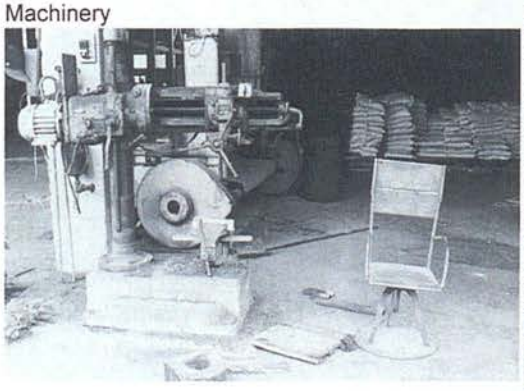
Dormitories, design inspiration for Green rooms

Foundry and smoke stack

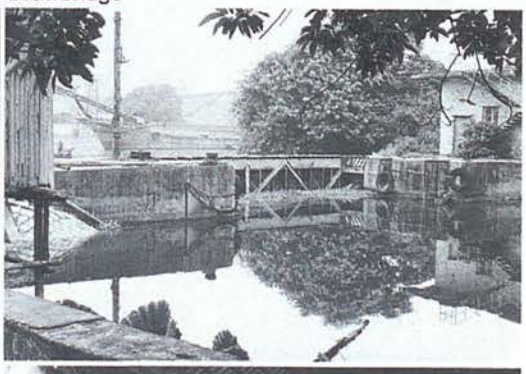


Lakefront structures

Machinery

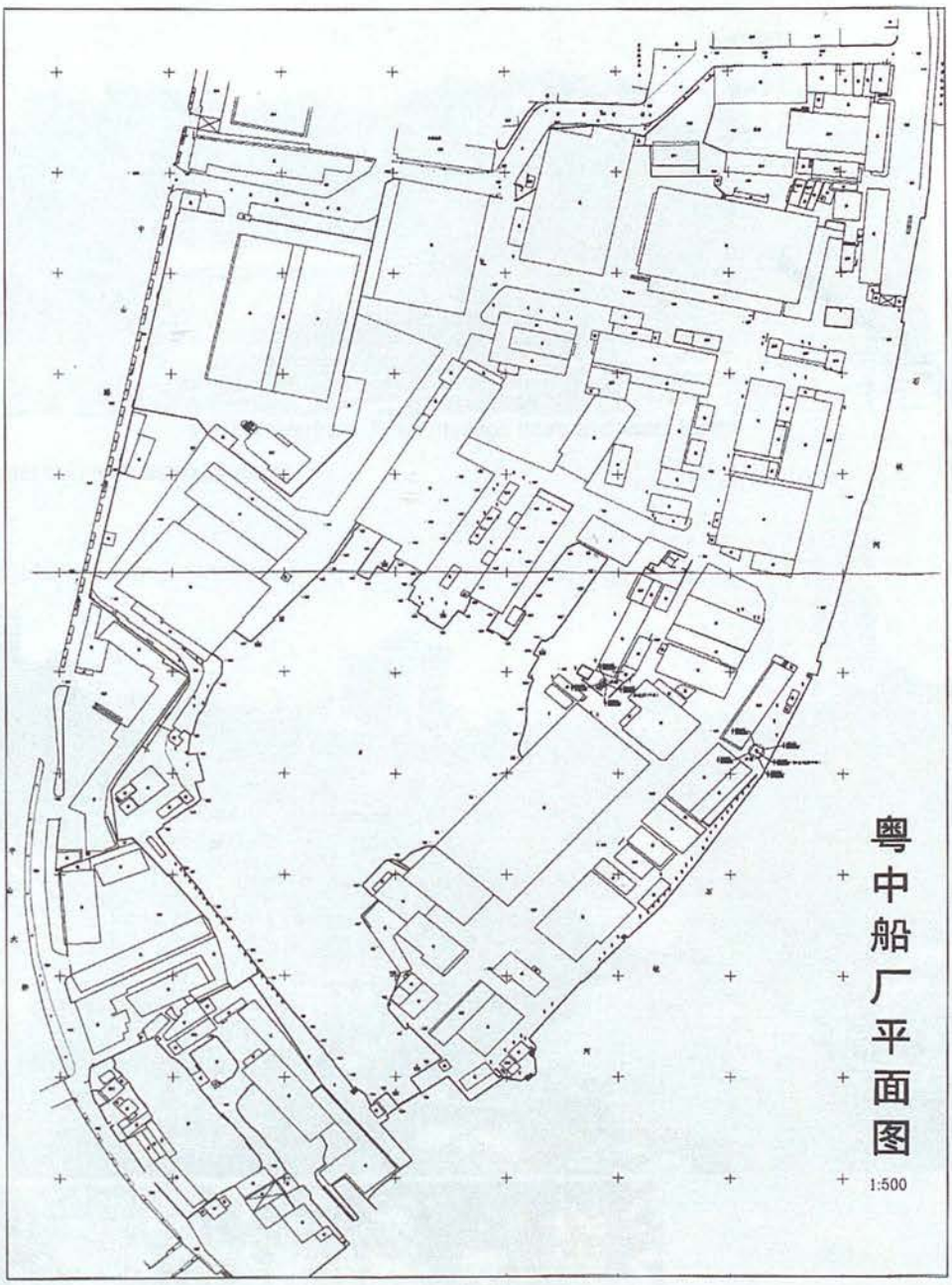


Drawbridge



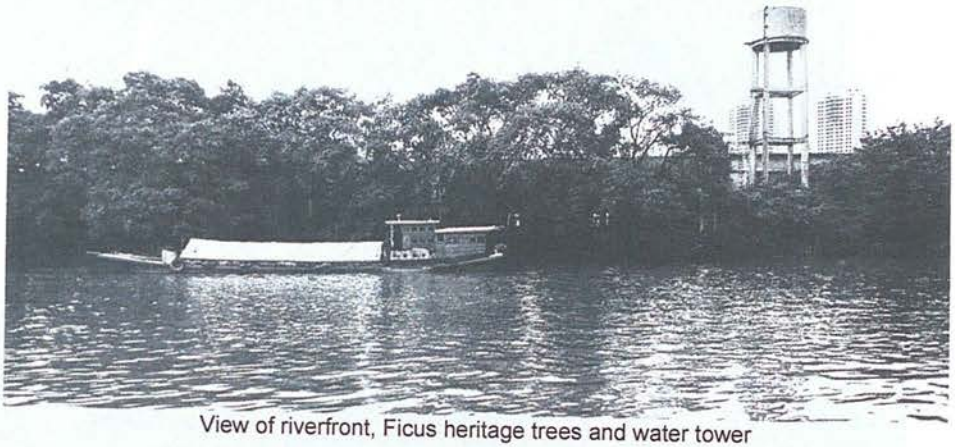
Water tower

Industrial shed structure



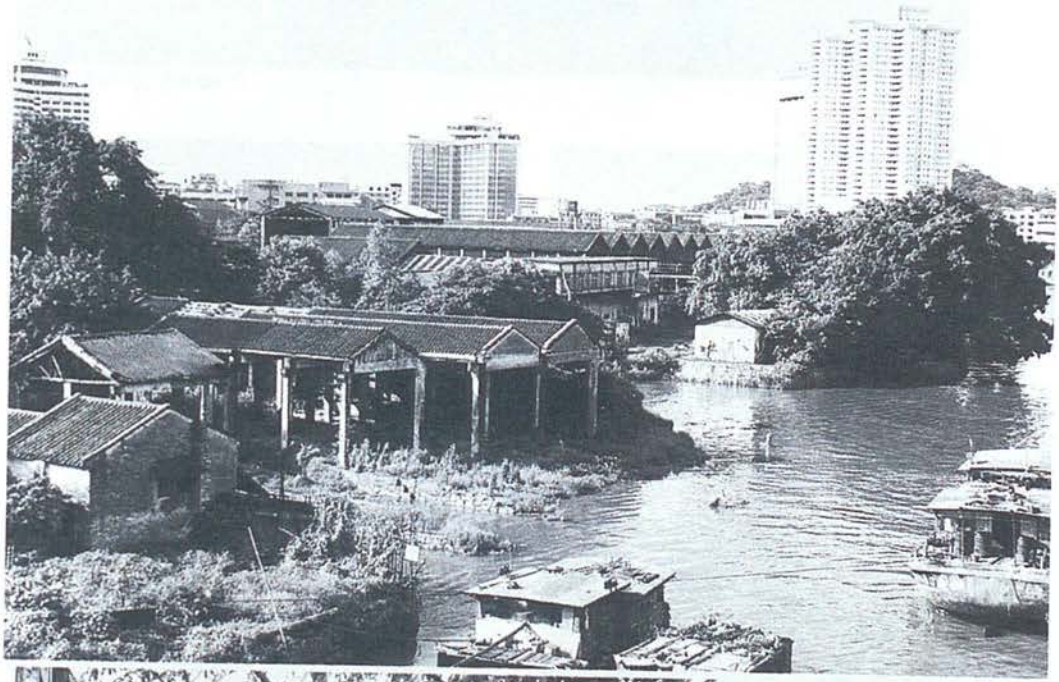
场地现状平
The existing
site map

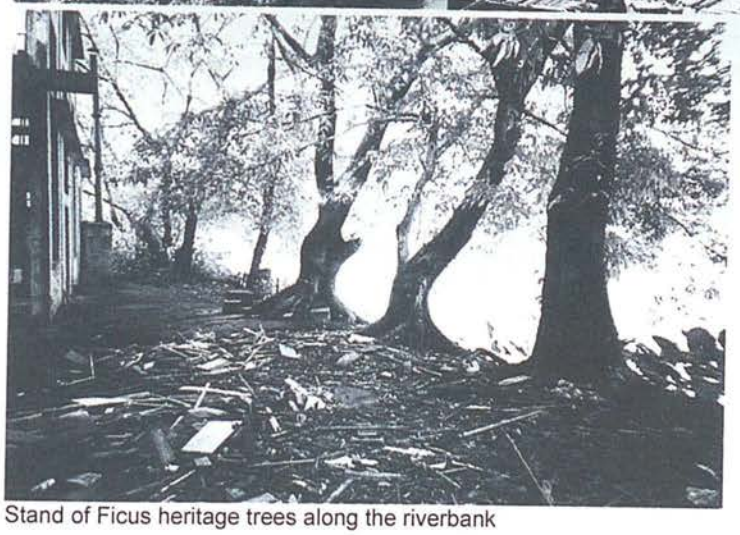
Existing site map



View of riverfront, Ficus heritage trees and water tower

Industrial built form along lakefront





Stand of Ficus heritage trees along the riverbank

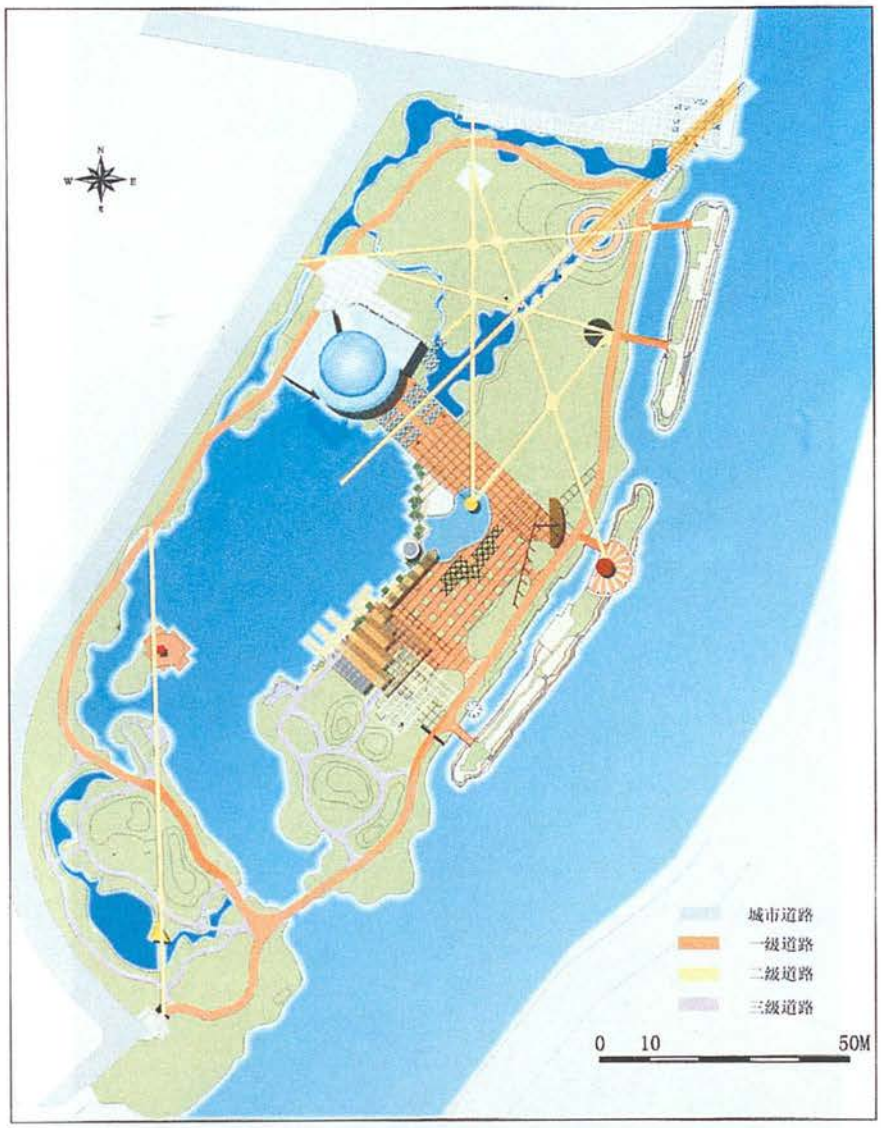
Shed, gantry, dry-dock

Industrial machinery

Industrial equipment

Industrial machinery

Steering equipment

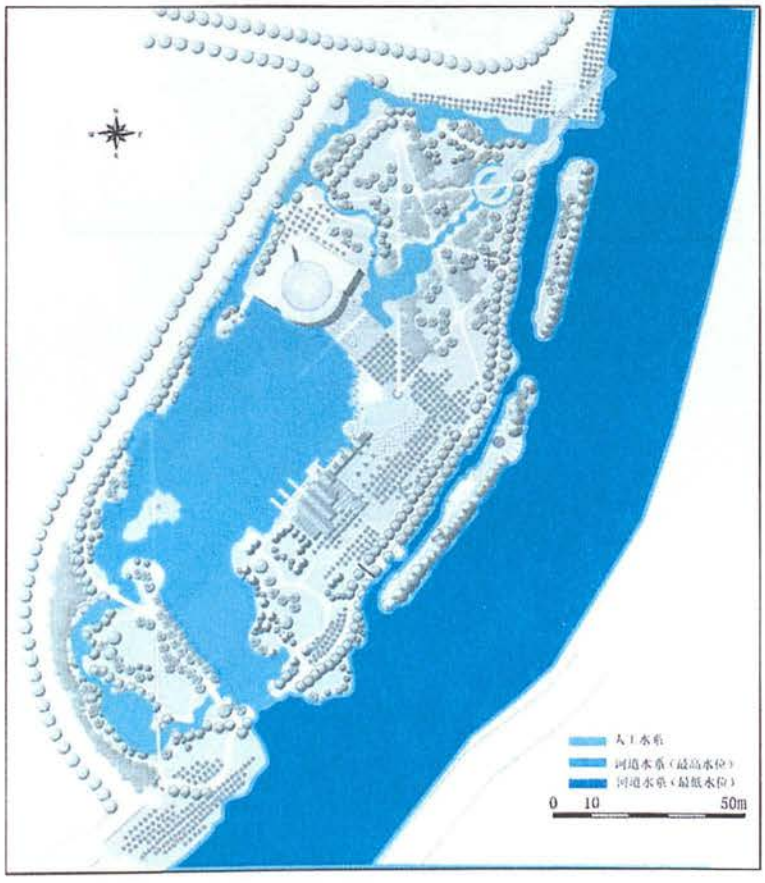


第一轮方案总平面
The first plan

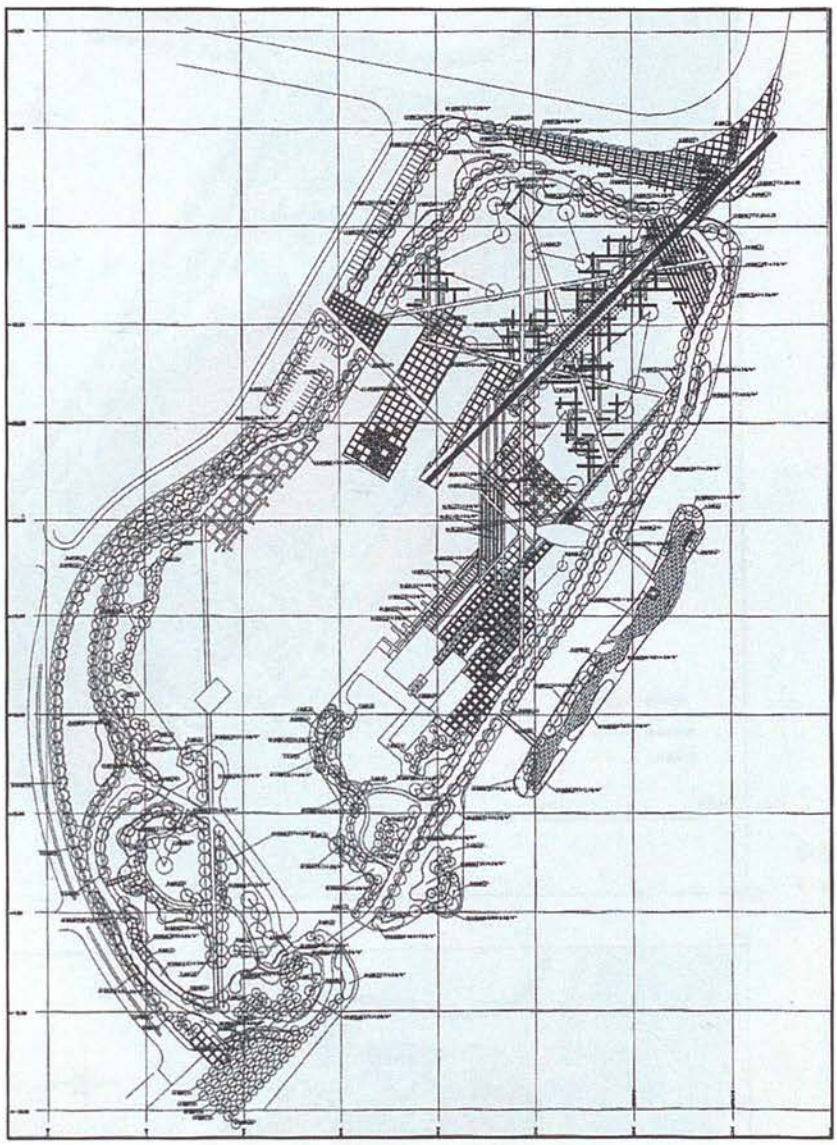
The first site plan

Physical model used in client presentations and for public exhibitions

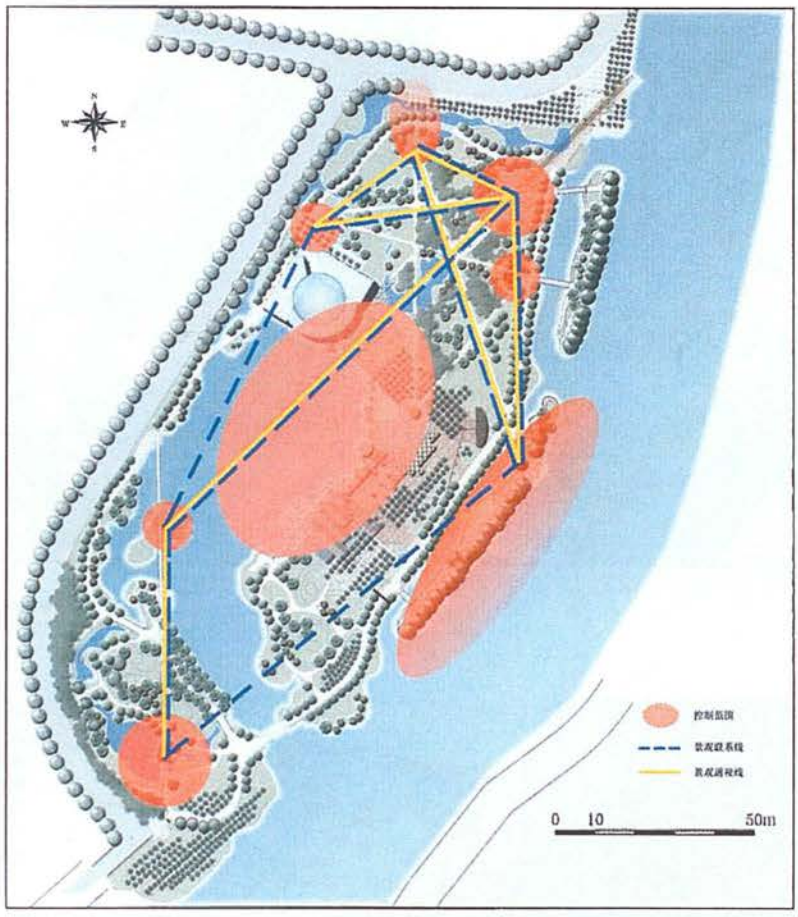
南北格局
South—north zoning



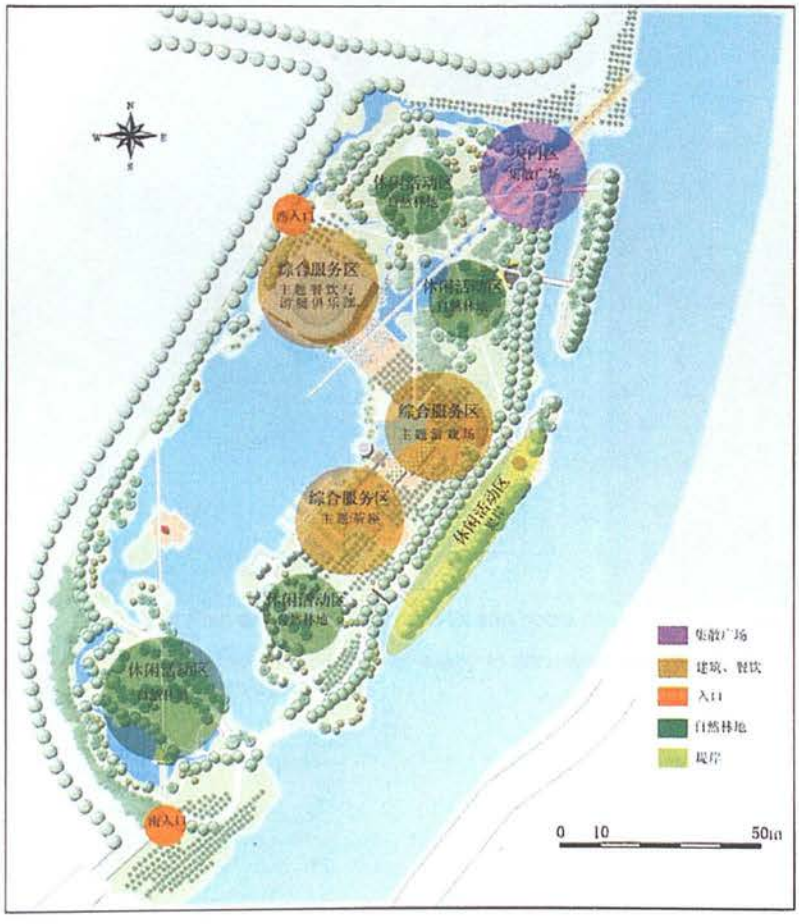
水系格局
Water system



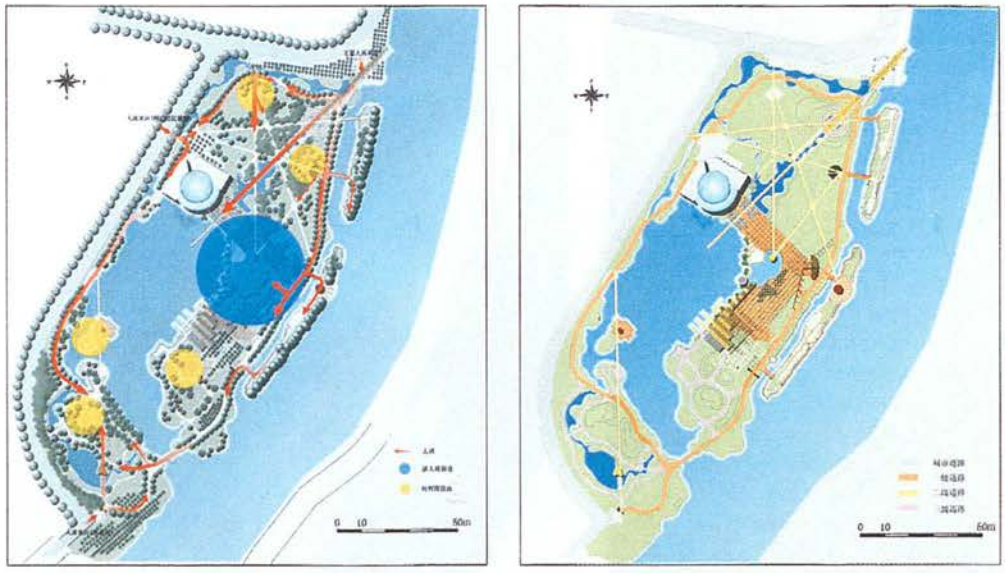
Master Plan in .dwg format



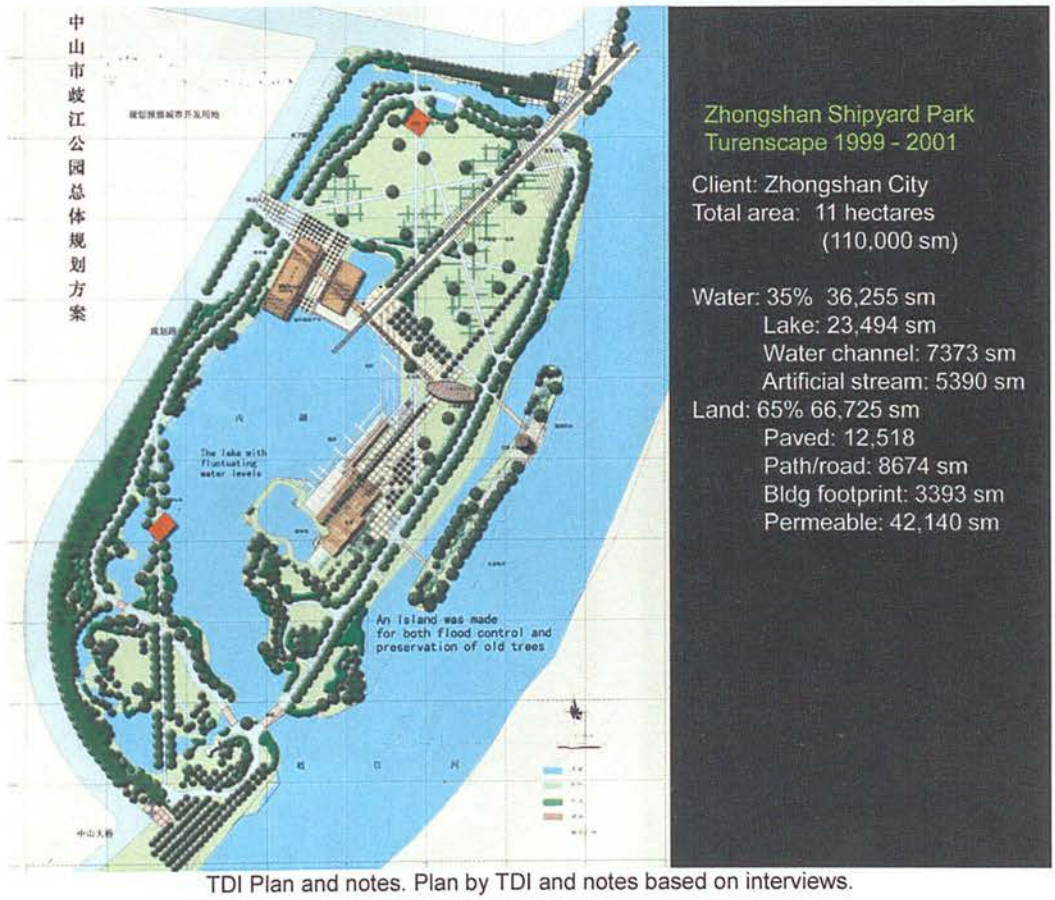
景观视觉分析
Visual analysis



功能分区
Functional zoning

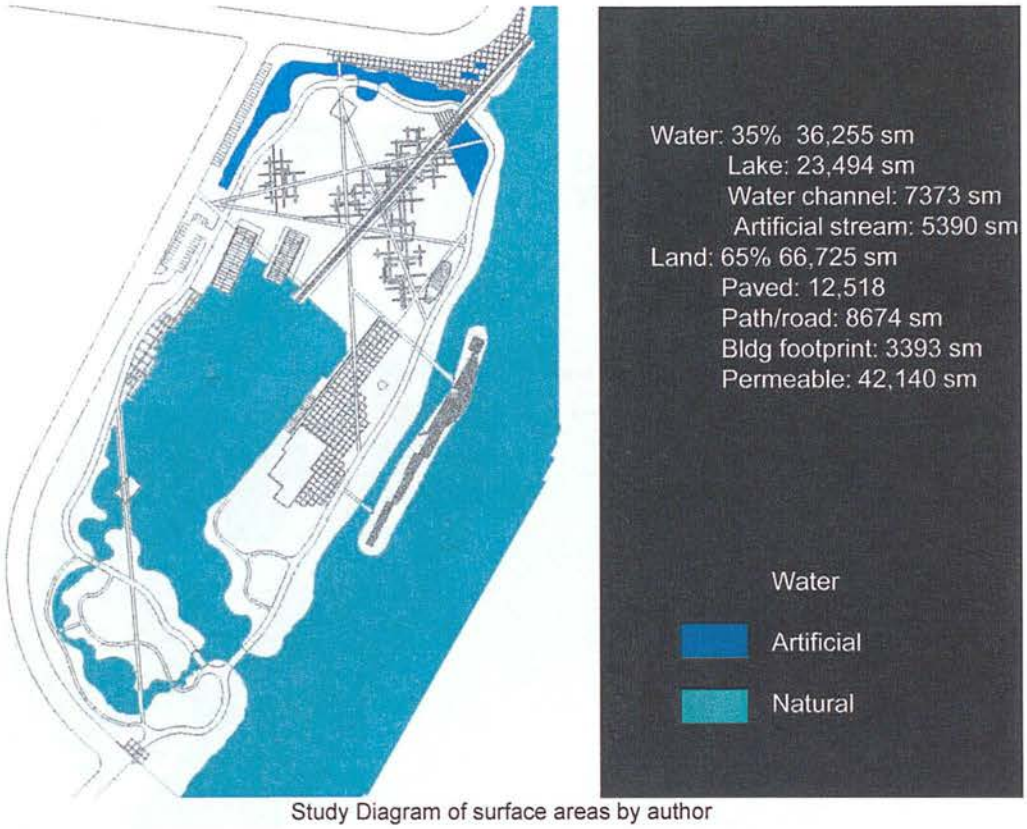


人流及道路系统
Pedestrian flows and roads

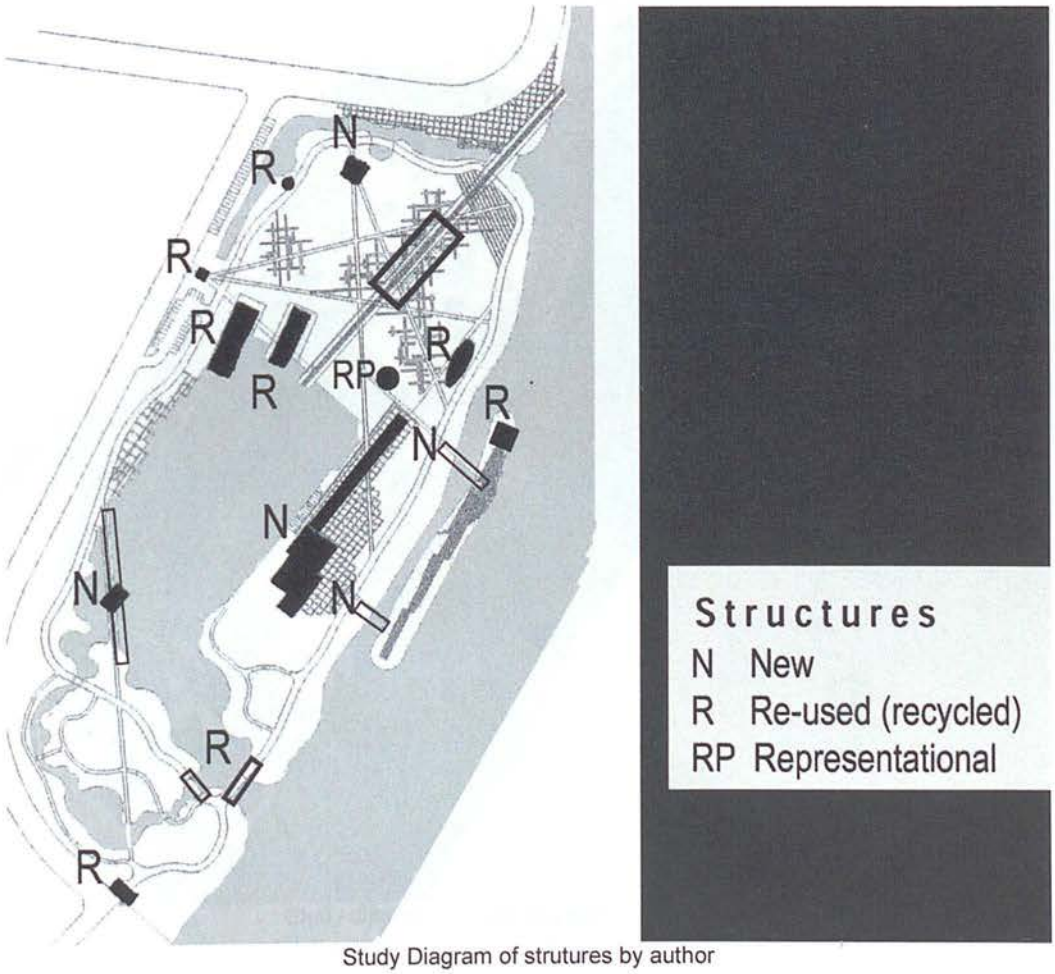


TDI Plan and notes. Plan by TDI and notes based on interviews.

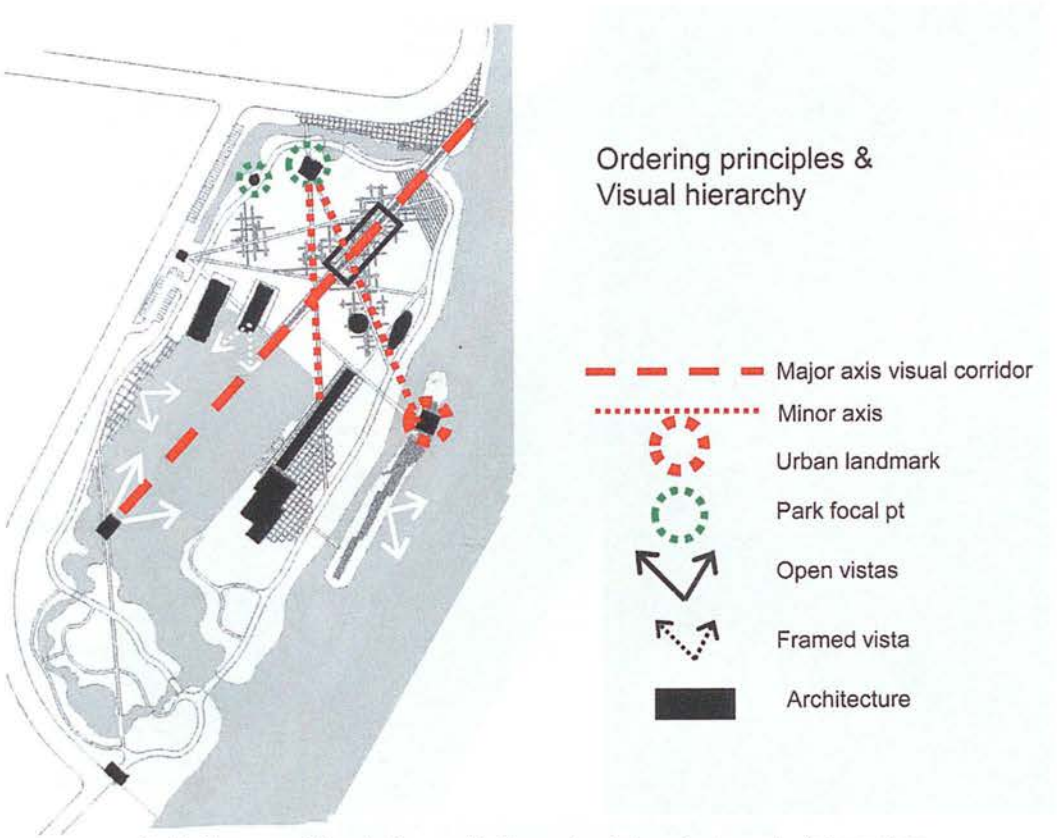
Notes in the form of diagrams were created as a way to document field research. The diagrams were created as part of the case study analysis.



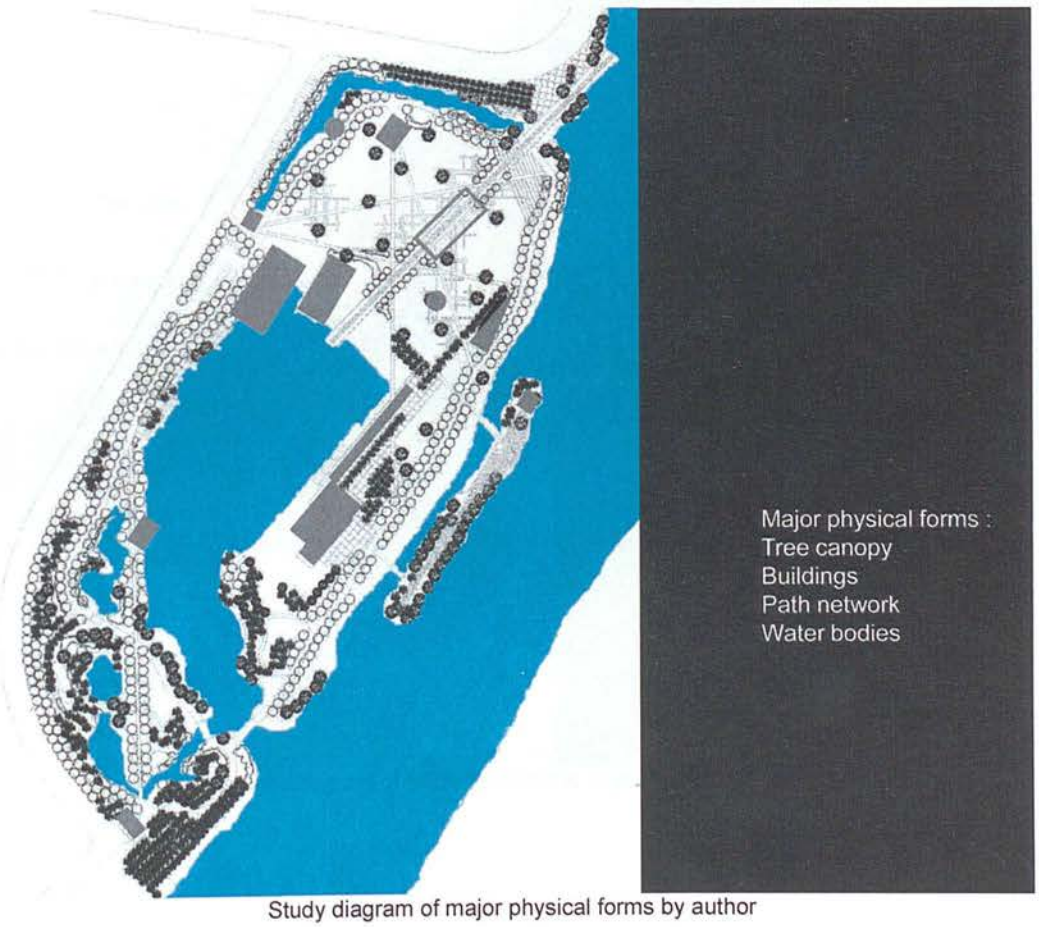
Study Diagram of surface areas by author



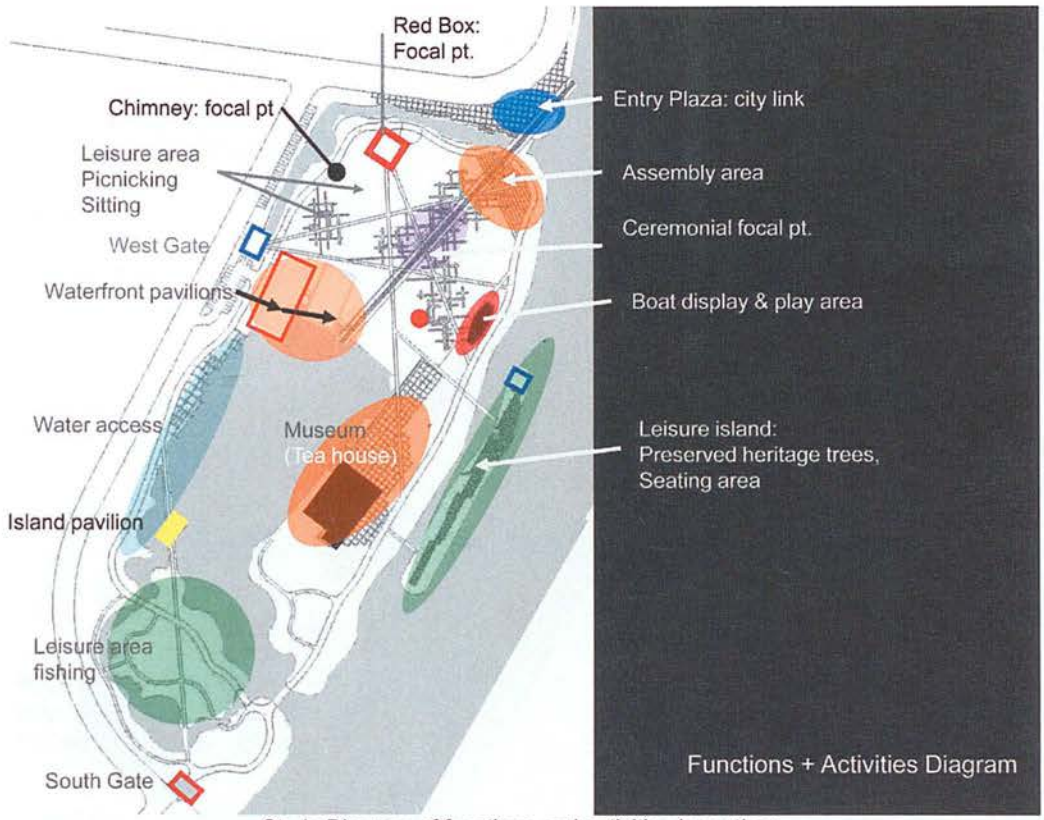
Study Diagram of strutures by author



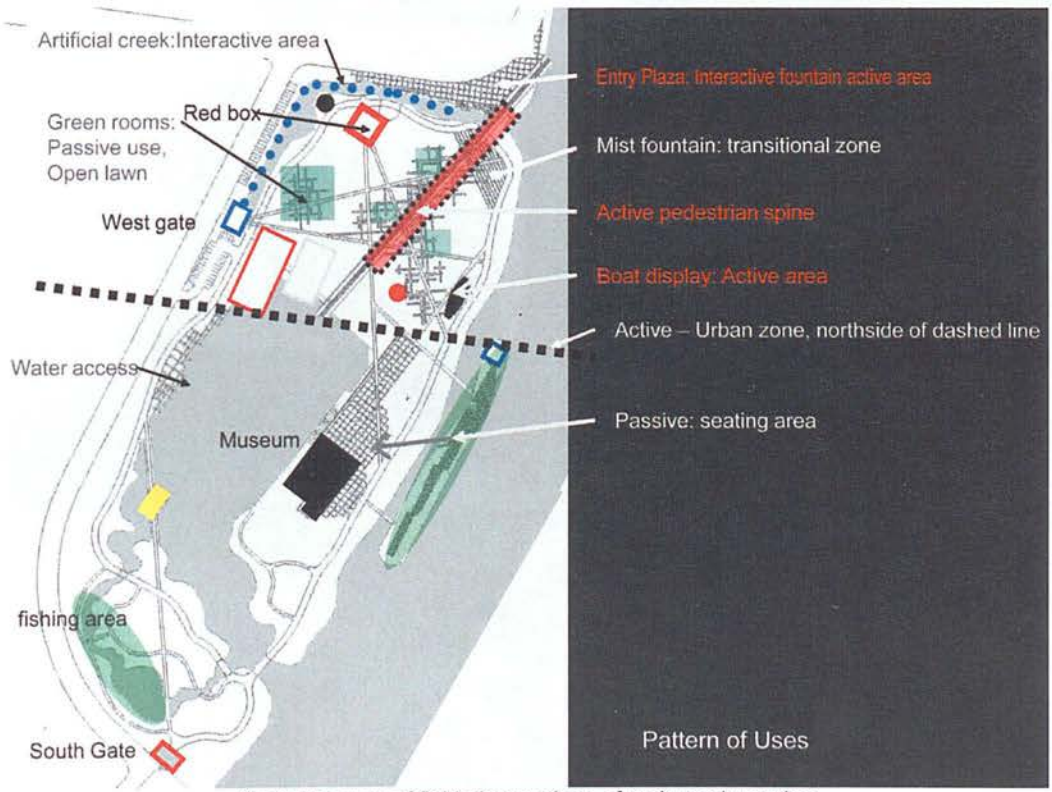
Study Diagram of the design, spatial lay-out and viewsheds analysis by author



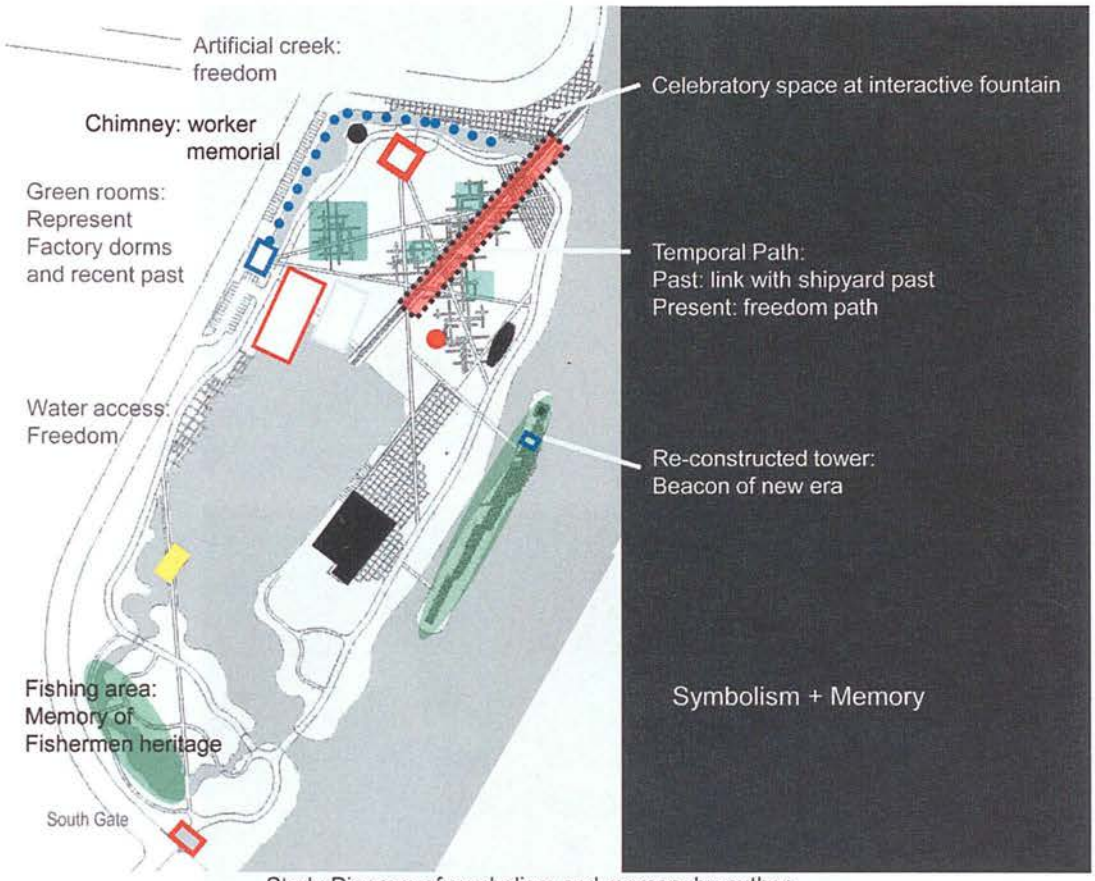
Study diagram of major physical forms by author



Study Diagram of functions and activities by author



Study Diagram of field observations of park use by author



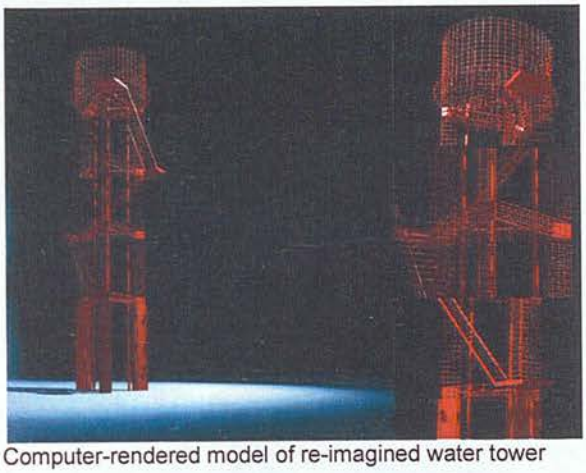
Study Diagram of symbolism and memory by author

Entry fountain and detailed site plan

Fluctuating tide at stone pier system along lakefront

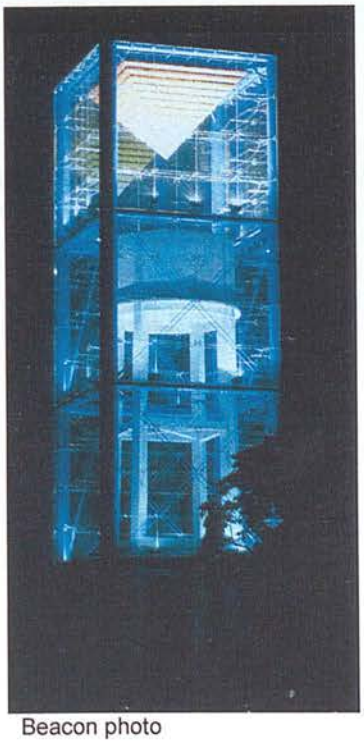
Lakefront, boardwalk system steps down to water level

Industrial Design Vocabulary



Computer-rendered model of re-imagined water tower

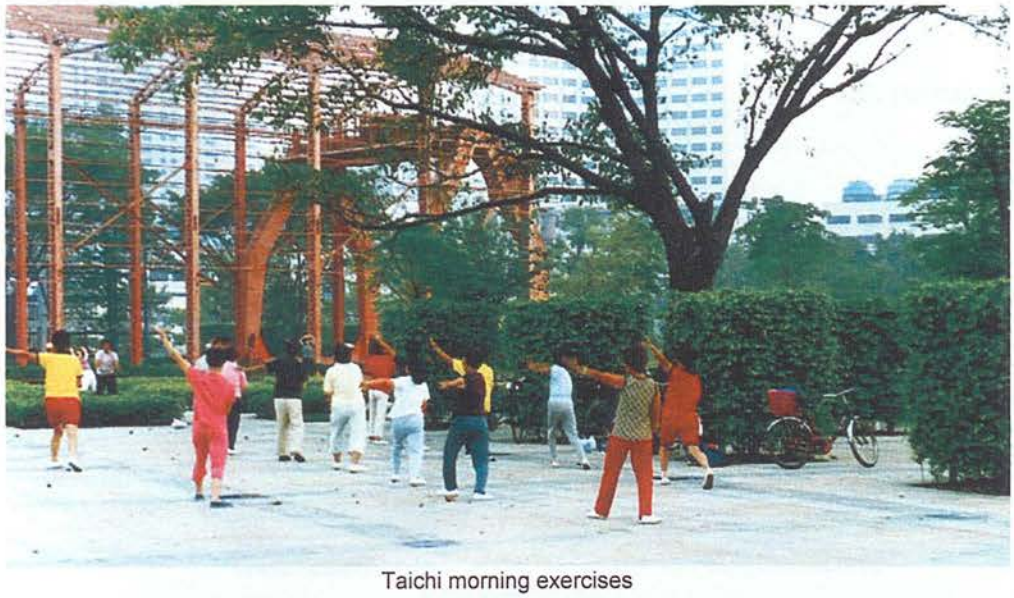
Computer rendering of beacon



Beacon photo

Railway path

Railway path, paving design and green rooms



Taichi morning exercises

Notes on Construction quality

The lakefront piers were made of concrete foundations with stone veneer. The granite stone veneer was too thin and in several places were cracked and loose. The selection of the thin veneer caused the stone to crack. Most likely the mortar mix was of low standard and did not address the lake water. Also, the mortar was deteriorating causing the granite paving to shift. Tripping hazards and public safety are of concern, particularly since the public are allowed to access the waterfront along the stepped lakefront pier network. No railings exist and the cracked paving that shifts underfoot is dangerous.

Case Study Park Three:
Southern Scenic Area
West Lake, Hangzhou, Zhejiang

Date designed/planned: 2000

Construction completed: 2002-3

Cost: ¥1 billion RMB

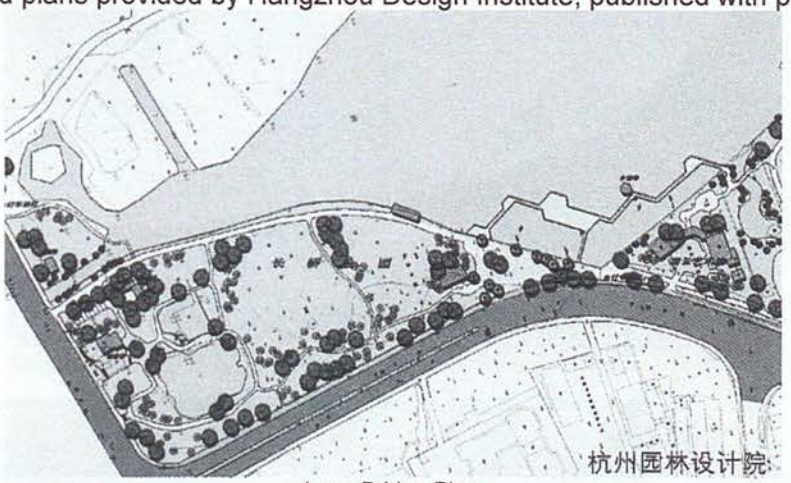
Size: 34.7 ha (85 acres)

Design Team:
Chou Wei, Chief Engineer and President, Hangzhou Design Institute
Huang Rei, Architect, Hangzhou Design Institute
Zhang Lou, Landscape architect, Hangzhou Design Institute

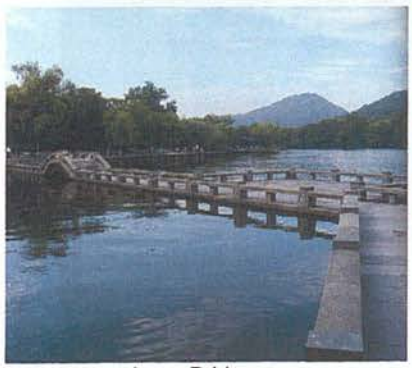
Client: Hangzhou, Zhang Jianting, Deputy Mayor
Mr. Qiu Baoxing, Mayor

Awards: China National Design Award 2004

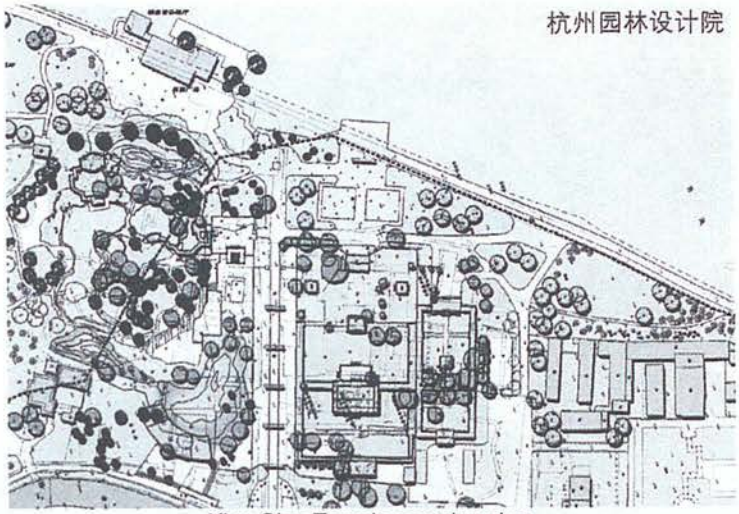
Photos and plans provided by Hangzhou Design Institute, published with permission



Long Bridge Plan

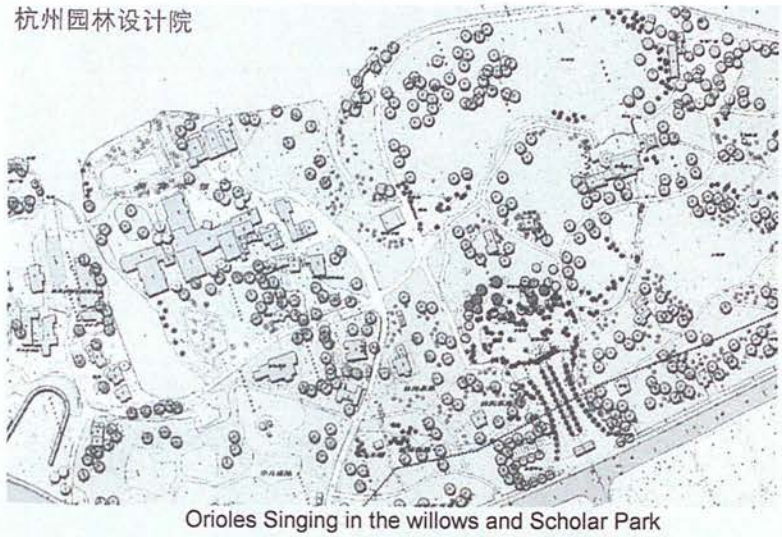

Long Bridge


Waterfront at Long Bridge



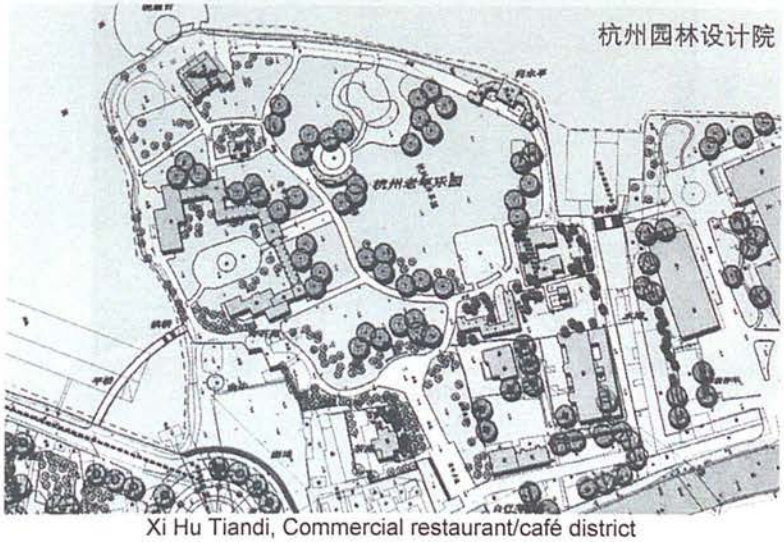
King Qian Temple complex plan

King Qian, Traditional ancestral temple ground

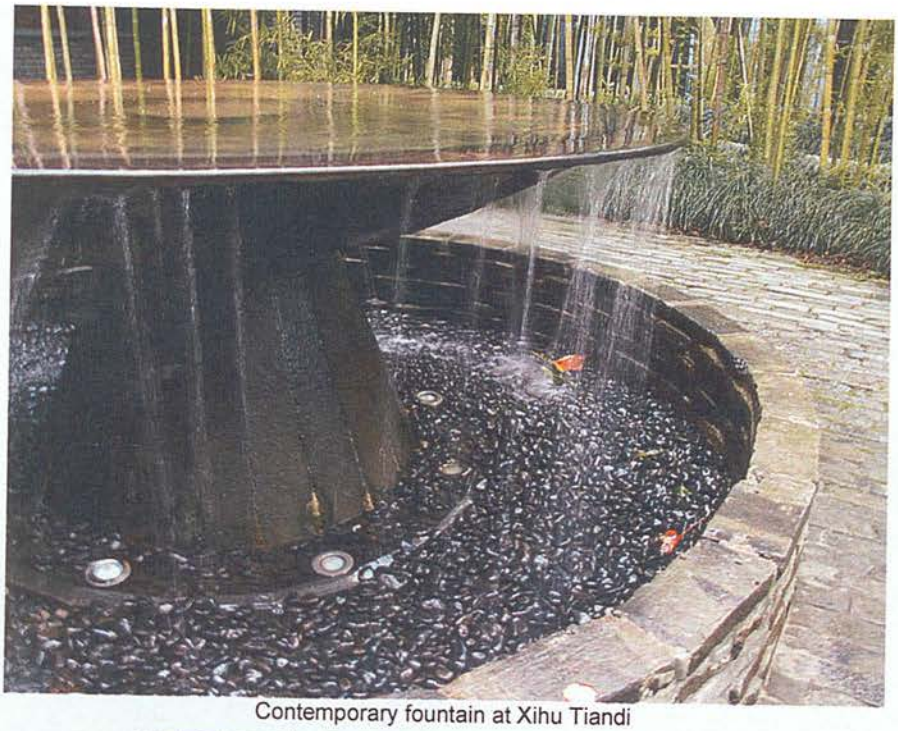


Orioles Singing in the willows and Scholar Park

Chinese Picturesque language used in interior of Scholar Park, away from lakefront



Xi Hu Tiandi, Commercial restaurant/café district

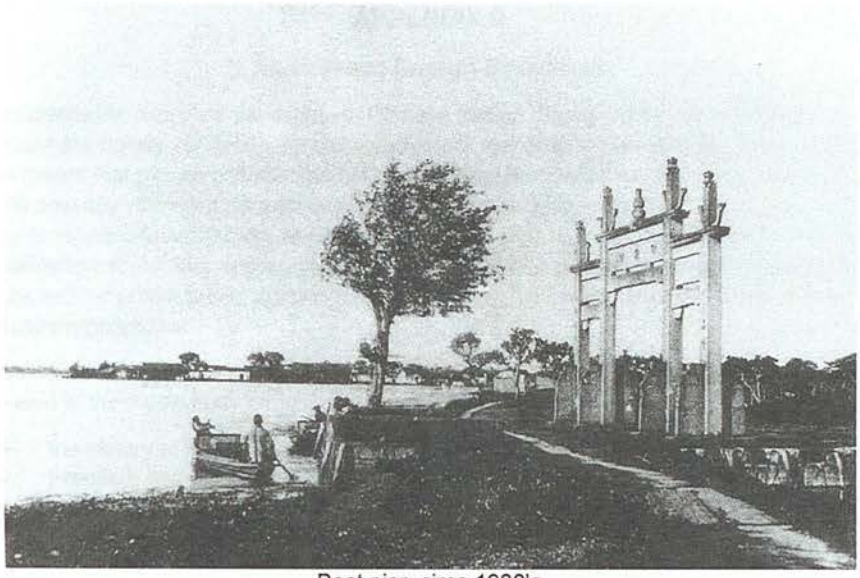


Contemporary fountain at Xihu Tiandi

Xi Hu Tiandi Restaurant

Xihu Tiandi Contemporary paving design

Stream near Yongjin gate, circa 1900's



Boat pier, circa 1900's

King Qian complex, circa 1900's

King Qian complex, circa 1900's

APPENDIX D

Interviews: Design Educators

Due to confidentiality, interview transcripts of Chinese design educators are not available. There was concern about the rigidity of China's central government practices for censorship. Public access to their responses meant that the central government or others could misinterpret the data, take it out of context and possibly utilize the data for criminal proceedings. Educators cited in this study gave permission to validate or verify facts as presented in the literature that I had reviewed. This also included validation of my design observations or interpretations of China's modernity as represented in 20th century cultural production or cultural by-products, e.g. the built environment, arts and architecture, and landscape architecture.

In the informal conversational interviews with educators, the following range of topics were touched on and discussed in the thesis text:

- the history of landscape design and modern landscape architecture in China
- twentieth and twenty-first century changes in the field
- the development and professionalization of landscape architecture in China
- the history of educational programs in modern landscape architecture in China
- the current status of landscape architectural education in China
- the influence of professional education on the evolution of the profession

The following is a list of educators who were interviewed and/or who I had follow-up communications via telephone, written correspondence via electronic mail or by post.

University of Hong Kong
Department of Architecture
Dr. Beisi Jia, Associate Professor
Dr. Arlen Ye, Assistant Professor
Wejin Wang, Associate Professor
C. K. Wong, Professor Emeritus
School of Biological Sciences, Division of Ecology and Biodiversity
Dr. Billy C. H. Hau, Assistant Professor
Department of Geography
C. Y. Jim, Professor
Chinese University Hong Kong School of Architecture
Dr. Po Puay-Peng, Professor and Director
City University Hong Kong Department of Building and Science
Dr. Xue Qiuli (Charlie). Assistant Professor

Beijing Forestry University School of Landscape Architecture, Beijing
Prof. Sun Xiaoxiang, Chair and Head of Landscape Architecture Research Office

Huazhong University of Science and Technology, Wuhan, Hubei
School of Architecture and Urban Planning
Prof. Li Baofeng, Architecture Department
Prof. Yu Bochun, Urban Planning Department

Peking University Graduate School of Landscape Architecture
Dean, Professor Yu Kongjian
Deputy Dean, Li Dihua

Tsinghua University School of Architecture, Beijing
Hu Jie, Associate Professor, Director, Landscape Planning and Design Institute

Zhejiang Forestry University, Hangzhou, Zhejiang province
Dr. Prof. Bao Zhiyi, Vice-Dean School of Landscape Architecture
Dr. Wang Xin, Associate Professor, Director, Department of Landscape Architecture

Zhejiang University, Hangzhou, Zhejiang province
Prof. X. Chen, College of Life Sciences

Southeast University School of Architecture, Nanjing, Jiangsu province
Prof. Dong Wei, Vice Dean, UNESCO Chair in Cultural Management
Dr. Yu Gang

South China Agricultural University, Guangzhou, Guangdong province
College of Forestry, Department of Landscape Architecture and Urban Planning
Prof. L. Min, Professor and Chair

Tongji University, College of Architecture and Urban Planning, Shanghai
Prof. Liu Binyi, Ph.D. Professor and Chairman, Department of Landscape Studies

Appendix E

Glossary[1] of contemporary design vocabulary (international)

Didactic: forms should teach about the site, its natural dynamics, history, or as Treib (1993) describes that it takes the concept of the genius loci a step further.

Genius of the place: informed by the "genius loci", spirit of the place or particularities of the site, history, use, etc. This definition evolves Alexander Pope's definition from the natural or geomorphologic characteristics of a place to its socio-cultural history.

The Zeitgeist: represents the spirit of a particular time as the design inspiration reference determining force

Neo-archaic/primitivism: refers to "primitive" or Neolithic, where images of Stonehenge or, places like Easter Island or Aztecan icons may be the inspiration.

Vernacular Landscape: uses the "everyday" or common materials as inspiration.

Ecological: utilizes an approach where a garden is restored or returned to original natural state or acknowledges ecological processes: installation of natural plants vs. exotic plants, design of natural surface drainage systems vs. channelized subterranean drainage systems, etc.

Theme: uses an idea to fashion the garden form, i.e. Rose Garden, White Garden, etc.

Constructed: This general landscape term is used to describe a landscape project that has been built to appear as a "new" landscape but not necessarily look naturalistic. For example, wetland and mangrove areas of the Sydney Olympic park were designed specifically to look constructed or synthetic but vegetation and other natural materials are used. It has also been used to describe a particular type of ecological landscape, for example constructed wetlands.

Cultural landscape: This term originated in the field of geography(footnote Carl Sauer) and has been associated with historic preservation and heritage conservation. It refers to outdoor landscapes that have been settled or produced by a certain culture or indigenous population, for example the Banaue Rice terraces in the Philippines or vineyards of the Loire Valley in France. The term, cultural landscape (footnote UNESCO definition) has been adopted by United Nations Educational, Scientific and Cultural Organization (UNESCO) as a category for places under consideration as a World Heritage site. For some countries, cultural landscapes have been used sometimes for economic development purposes as destinations for cultural tourism.

Inclusive design: This is a design approach used by landscape architects to ensure that their projects are designed to address the needs of the population they are designing for regardless of age, socio-economic background or physical ability. This approach widely used in the United States, as well as the United Kingdom.

Legacy project: Used by design companies and cities, this term refers to a project's design that would endure and sustain itself over a long period of time. It could be a legacy for the firm or it could be a legacy left by a leader. For example, Mitterrand's Grand Projets were built to commemorate his leadership or mark his time in Paris. For EDAW, the New Suzhou Jinji Lake project in Suzhou, China was viewed as a legacy project for their firm as well as marking a major joint venture between Singapore and China.

Narrative: This term refers to a design approach that is borrowed from literature. A narrative landscape can tell a story about a site. The story can refer to the site's history or other aspects of the site, for example, historic narrative, ecological narrative. A narrative can also be a device to organize the design of a site. For example, Lawrence Halprin's design of the Franklin Delano Roosevelt Memorial used a narrative design structure where he designed four rooms to represent the four terms of FDR's presidency.

Restorative: a term that is used in two ways: a) refers to a designed landscape that may restore people's well-being or a therapeutic place for the sick or terminally ill, i.e., cancer patients, HIV patients; and b) refers to the restoring of a site's former ecology or natural system, i.e. wetlands restoration, restore the natural habitat along the existing river corridor, etc.

Reclaimed: This term usually applies to a brownfield site that was altered by an industrial use and sometimes environmentally toxic, for example, quarry, mine, power plant, and then designed for a recreational use or for visual purposes. The site is then reclaimed and becomes a landscape to be enjoyed for leisure, recreational, or for visual purposes.

Recover: This term refers to theorists and practitioners re-thinking the idea of contemporary landscape architecture so that it would become part of the cultural sphere in the late 1990's. The perspective was that contemporary landscape architecture had been neglected or that theorists and practitioners had been indifferent. To recover landscape architecture at this point was to reflect on contemporary projects and discover themes at the time.

Regenerate: This term was used in several ways: a) place-making: landscape architecture as a tool for improving a neglected community or blighted part of a city, i.e. regenerating downtowns through the creation of public space or open space networks or regenerating neighborhoods by providing needed public space in the form of squares, children's parks, or public parks; b) similar to restoring a landscape, to regenerate a site could refer to rehabilitating an existing habitat or natural system; and c) infrastructure projects: traditional subterranean surface drainage pipe systems would be regenerated and transformed into a day lighted, constructed and naturalistic storm water system.

Reveal: Related to restored natural landscapes, reclaimed landscapes and genius loci, this term deals with the act of displaying or exhibiting some aspect of a design project, i.e. revealing the site history.

Ruins: This refers to remnants that have been left and employed as part of a contemporary designed landscape or as part of a historic cultural landscape. For example, Richard Haag's Gasworks Park. Historically, classical ruins were used as a design element, or *folie*, in English Picturesque parks.

Landscape Urbanism: This frames a new way of weaving designed landscapes within the city fabric. It recognizes that professionals have been engaging in large scale infrastructure design, for example Hargreaves' design of Guadalupe River Park in the heart of San Jose, California as a flood control design integrated with recreational facilities and natural habitats. Followers of landscape urbanism believe that designed landscapes have become the primary building block, or the form-driver of the city.

[1]Design terminology is derived from various authors (Treib 1995; Thompson 1998; Corner 1999; Cranz 2004; Berger 2005; Reed 2005; Waldheim 2005; Spens 2007; Chan 2009).

Note:
Terms listed refer to design vocabulary that have emerged since the 1990's. Some continue to be used to describe trends; others have been outdated or re-interpreted. Some describe genres or types, expand on design paradigms listed above, and others describe certain design phenomena or activities related to the specialized design areas practiced and studied by landscape architects.

Appendix F

Glossary of Terminology for Open Space used in China

ENGLISH	PINYIN (Putonghua)	CHINESE
agriculture	*nongyu*	农业
architect	*jian zhu shi*	建筑师
Chinese Society of Landscape Architects (official national society title, includes horticulturalists, gardeners, bureaucrats)	*Zhongguo yuanlin shi xuehui*	风景园林学会
classical arts	*si yi*	四藝
music	*qin*	琴
Chinese chess	*qi*	棋
Calligraphy	*shu*	書
painting	*hua*	畫
classical garden	*gudian yuanlin*	古典园林
classical garden design	*gudian yuanlin she ji*	古典园林设计
classical garden designer	*gudian yuanlin she ji shi*	古典园林设计师
courtyard	*ting yuan*	庭院
Eight Trigrams	*Ba Gua*	八卦
Five Elements	*Wu Xing*	五行
forest	*senlin*	森林
forest park	*senlin gongyuan*	森林公园
garden (Shang, Zhou)	*yòu*	囿
garden (Han)	*yuàn*	苑
garden (Tang onward)	*yuán*	园
imperial hunting grounds *(earliest known use of imperial park or garden space)*	*ling you*	灵囿
imperial park (Song onward)	*huang jia yuanlin*	皇家 园林
landscape	*jingguan*	景观
Landscape Architecture *(profession, officially adopted by Ministry of Labour and Personnel 2004)*	*jingguan guhua shejishi*	景观设计
Landscape Gardening *(Ministry of Education term used in most landscape architecture tertiary programs)*	*Yuanlin jingguan*	风景园林
modern landscape architecture	*dang (xian) dai jing guan*	当(现)代景观
mountain water	*shan shui*	山水
National Forest Park	*Guo jia senlin gongyuan*	国家森林公园
National Scenic Park	*Guo jia fengjing ming sheng qu*	国家风景名胜区
Peach Blossom Spring	*Tao Hua Yuan*	桃花源
public park	*gongyuan*	公园
residential garden	*si jia yuanlin*	私家 园林
rice terraces	*ti tian*	梯田
rock-piling	*die shí*	叠石
artificial rockwork:	*jia shan*	假山
scene	*jing se*	景色
scenic park	*fengjing gongyuan*	风景公园
Scholar Gardens or Gardens of the Literati	*wenren yuanlin*	文人园
Society of Landscape Architects *(represents younger professionals)*	*Jingguan shi xuehui*	景观学会
temple garden	*si yuan yuanlin*	寺院 园林
traditional garden	*chuangtong yuanlin*	传统园林
urban public park	*cheng shi gong gong lu di*	城市公共绿地
urban planner	*cheng shi gui hua shi*	城市规划师
World in a pot	*Hu zhong tian di*	壶中天地
Wind water	*Feng shui*	风水
Garden is a finer thing in life and enjoyed for aesthetic appeal	*Shi yuanlin wei sheng huo zhong de mei gan xiang shou*	视园林为生活中的美感享受

Appendix G

Urban Open Space Typology used in China

Parks of Culture and Rest (imported from the Soviet Union)	*wen hua xiu qi gongyuan*	文化休憩公园
gardens	*hua yuan*	花园
canoeing/ boating facilities	*hua chuan you le she shi*	划船游乐设施
stadium	*ti yu chang*	场育体
theatre	*ju yuan*	剧院
fine art market	*yi shu pin shi chang*	艺术品市场
heroes sculpture	*ying xiong ren wu de diao su*	英雄人物的雕塑
Comprehensive Park	*zonghe gongyuan*	综合公园
Park classification/hierarchy imported from the Soviet Union from large to small		
Municipal park	*shi ji gongyuan*	市级公园
Community park	*she qu gongyuan*	社区公园
Residential park	*qu ji gongyuan*	区级公园
Specialty Parks:	*zhuan lei gongyuan*	专类公园
Public open spaces designed for a specific use		
Theme park	*zhu ti gongyuan*	主题公园
Zoos	*dong wu yuan*	动物园
Botanical garden	*zhi wu yuan*	植物园
Cemetery	*ling yuan*	陵园
Children's park	*er tong gongyuan*	儿童公园
Cultural park	*wen hua gongyuan*	文化公园
Sports park	*ti yu gong yuan*	体育公园
Memorial park	*ji nian gongyuan*	纪念公园
Ecological park (newest park type)	*sheng tai gongyuan*	生态公园
City Square:	*cheng shi guang chang*	城市广场
public square	*shi min guang chang*	市民广场
memorial plaza	*ji nian xing guang chang*	纪念性广场
cultural plaza	*wen hua guang chang*	文化广场
sitting/rest square	*you qi guang chang*	游憩广场
commercial square	*shang ye guang chang*	商业广场

Appendix H

Chinese Classical Garden Design (Chinese Picturesque)
Vocabulary for Scenery Manipulation

Borrowing from Afar yuan jie 远 借
Not seen in the distant enclosed garden scene. A type of foreground, for example, the scene would visually rely on the waterscape image - at the water's edge overlooking the open water and distant islands.

Borrowing from adjacent objects

a. jìn jie 近借 The viewer would be within the garden outside and adjacent to a park to enjoy the scenery
b. lín jie 邻借 To enjoy in the garden while adjacent to the garden's landscape, not inside
c. hù jie 互借 Two gardens or two other attractions having a dialogue

Borrowing from scenery below fu jie 俯 借
The vista point is at a high elevation in the garden and overlooks the garden outside the scene

Borrowing from scenery above yang jie 仰 借
The vista is based on distant scenery in an upward direction, to look out of the overall garden to enjoy the mountainous park, cliffs, or neighborhood temple tower)

Borrowing in different seasons ying shi jie 应 时借
The scene is borrowed in a temporal way and varies by year, season or a particular moment of the day of a scene. This also deals with stargazing, moon gazing, reflections in the water, in addition to seasonal change. It essentially deals with real-time dynamic change to the scene or elements in the scene

Borrowing the scenery Jiejing 借景
This appears to be a general principle that translates to mean "borrow" the view. A distant scene can be enjoyed or borrowed while in a garden. This is a fundamental principle used in "scenery manipulation"
借 *Jie* means borrow

Framing the scenery 框景 Kuangjing
Refers to framing the view.
框 means to frame

Obtaining scenery Dejing 得景,
Obtaining the view or taking the view
得 means to obtain

Facing scenery Duijing 对景
This can be defined as a directional view where one can have a nice view from feature A to feature B. For example, while walking through a feature corridor, the viewer can also enjoy the view of another scene, like a pavilion at the end of the corridor.
对 Dui literately translates to mean face to face

Catching the view Qujing 取景
Capturing the view to create or inspire a painting; and to be inspired to take a photograph.

To hide or *screen* the major landscape feature Yijing 抑景.
A subtle landscape or scene treatment

Transitional scene Tianjing 添景
A scene between the viewer and the major landscape feature or major scene, for example, tree planting, or flower planting

Corridor scene Jiajing 夹景
Directional view: to highlight the ideal beauty of a form that is focused centrally within the picture plane. The view is framed by using a line of trees, little hill, or other elements.

Leaking the scenery Loujing 漏景
It's more subtle than Kuangjing.
Kuangjing deals with framing a complete view or wide panoramic view.
Loujing creates a break in the view with an elegant treatment.
For example, *Kuangjing* assumes the viewer is looking through an imaginary window frame while *loujing* includes the pattern (cracked ice, etc) that is part of the window frame. An example would be viewing through the ornamental screens on the walls in the Canglang garden in Suzhou. The scene leaks through on one side its bright light and on another the scene is filled with shadows. The scene leaks through.

Appendix I

Glossary[1] of Cultural Terms in China

ENGLISH	PINYIN (Putonghua)	CHINESE
aesthetics	*mei xue*	美学
Apartment art	*Gong Yu Yi Shu*	公寓艺术
art	*yi shu*	艺术
artist	*yishujia*	艺术家
Avant-grade art	*Qian Wei Yi Shu*	前卫艺术
Book of Changes	*Yi Jing*	易经
'there is no construction without destruction'	*bu po bu li*	不破不立
Cultural fever	*Wenhua re*	文化热
[also known as Great Cultural Discussion]	*Wenhua da tao lun*	文化大讨论]
Cultural self-reflection	*Wenhua fansi*	文化反思
Cynical Realism	*Wan Shi Xian Shi Zhu Yi*	玩世现实主义
Searching for roots movement	*Xungen yundong*	寻根运动
experimental art	*shi jian xing yi shu*	实验性艺术
official art	*guan fang yi shu*	官方艺术
unofficial art	*fei guan fang yi shu*	非官方艺术
Between 1985-89 three different cultural spheres:		
official culture (government-sponsored)	*guan shi wenhua*	官式文化
elite culture (the avant-garde artists and intellectuals)	*jing ying wenhua*	精英文化
public sphere (places for the everyday people)	*gong zhong lin yu*	公众领域
1985 New Art Movement	*Yi Jiu Ba Wu Xin Yi Shu Yun Dong*	1985 新艺术运动
May Fourth Movement	*Wu Si Yun Dong*	五四运动
New Wave artists	*Bawu meishu yundong*	新波运动
Center		
Earth	*tu*	土
Yellow	*huang*	黄
Cauldron (between seasons)	*ding*	鼎
clouds	yun	云
day	*ri*	日
dream	meng	梦
East	*dong*	东
wood	*mu*	木
blue	*qing*	青
dragon	*long*	龙
spring	*beng huang*	绷簧
face dignity	*mian zi*	面子
fate	*ming yun*	命运
friend for years, friend forever	*lao peng you*	老朋友
globalization	*quan qiu hua*	全球化
global and local	*quan qiu hua he ben di hua*	全球化和本地化

harmony	*ren he /he xie*	人和 / 和谐
harmony between man, nature and the universe	*tian ren he yi*	天人合一
heaven	*tian tang*	天堂
hybrid modern design	***hun he xian dai she ji***	**混合现代设计**
illusion	*huan*	幻
joy	*le*	乐
lake	*hu*	湖
leisure (*Life of retirement in gardens*)	*xian*	闲
Life's breath, energy	*Qi*	气
luck	*xing yun*	幸運
marsh	*zhao ze*	沼泽
modern	*xian dai*	现代
modern design	*xian dai she ji*	现代设计
"the moment, the place and harmony" (*originally from Mengzi, Philosopher, used for boosting morale during wartime, later used by artists, architects*)	*tian shi di li ren he*	天时地利人和
moon	*yue*	月
mountain	*shan*	山
New Era	*Xin shiqi*	新世纪
night	*ye*	夜
North	*bei*	北
winter	*dong*	冬
black	*hei*	黑
turtle	gui	龟
water	*shui*	水
open-minded, awareness of the present state	*xin tai*	心態
open space	*kai fang kong jian*	开放空间
Political Pop	*zheng zhi bo pu yi shu*	政治波普艺术
private	*si*	私
private space	*si ren kong jian*	私人空间
private realm or private sphere	*si ren ling yu*	私人领域
public	*gong*	公
public space	*gong gong kong jian*	公共空间
public realm or public sphere	*gong gong ling yu*	公共领域
river	*he*	河
scholar officials	*shi da fu*	士大夫
sea/ocean	*yang*	洋
seeking truths from facts	*shi shi qiu shi*	實事求是
selfless realm	*wu si de jing jie*	無私的境界
sky	*tian*	天
South	*nan*	南
summer	*xiatian*	夏季
red	*chi*	赤
phoenix	*feng*	凤
fire	*huo*	火

stars	*xing*	星
style	*feng ge*	风格
sun	*ri / yang*	日 / 阳
territorialism	*ling yu xing*	领域性
thunder	*lei shen*	雷声
trust, network, relationship	*guan xi*	關係
urban fever	*du shi re lang*	都市熱浪
west	*xi*	西
autumn	qiu	秋
white	*bai*	白
tiger	*hu*	虎
metal	*jin*	金
Westernization movement, (late 19th century)	*Yangwu yundong*	洋務運動
wetlands	*shi di*	湿地
disease of going abroad	*chu guo bing*	出國病
tide of going abroad	*chu guo chao*	出國潮
fad, of fever of going abroad	*chu guo re*	出國熱

[1]This glossary is based primarily on cross-referencing publications that discussed 20th century cultural development in China: arts, architecture, film, literature, and cultural criticism (Albertini 2008; Dirlik 2002; Gao 1998; Hung 2000; Pollack 2005; Tang 2008; Wu 2000; Xiaodong 2000; Zhang 1997; Hui 2003; Yeh 2000).

APPENDIX J

Published Papers:

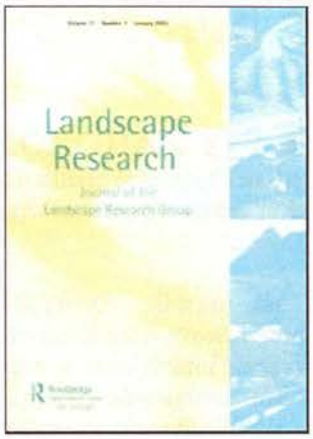
Yu, Kongjian and Padua, Mary G., 'China's Cosmetic Cities: Urban fever and superficiality', Landscape Research, 32:2, 255-272

Padua, Mary G., 'Designing an Identity: The synthesis of a post-traditional landscape vocabulary for Hong Kong', Landscape Research, 32:2, 225-250

The peer-reviewed essays in this Appendix represent early thinking during the course of my doctoral research. My doctoral studies at Edinburgh College of Art, University of Edinburgh began in the fall term of the academic year 2005-6. These essays supplement my thesis. Inclusion of these essays in the Appendices section of the thesis are intended to present my initial thinking as I began to investigate and explore landscape architecture, particularly, landmark parks, as socio-cultural phenomenon with China's hyper-rapid urbanization.

The first paper, 'China's Cosmetic Cities: Urban Fever and Superficiality', examines China's urbanism critically with a view on the design of the public realm within the late 20th century hyper-rapid urbanization. It was joint-authored and based on a keynote speech delivered by Prof. Yu Kongjian. As collaboration, the thrust of the paper was to give a critical broad-brush portrayal of the city-building efforts in the post-Mao period. It was a critique of the impact of the mimetic quality of international influences on the development of China's cities. *Cosmetic Cities* describes urban phenomena at a broader socio-political level, while my doctoral research builds on these early thoughts to examine the actual phenomenon of landmark parks in finer grain and as design inquiry. While Yu and I both agree, as well as others (Rowe (2002); Ma (2005); Friedman 2005) that urban fever was unbridled, I argue in the doctoral research that the secondary cities offer places for innovative landscape architecture that are less superficial. The particular trajectory in this doctoral research argues that secondary cities offer a context where the "local" in the global-local dichotomy is expressed more deeply as a function of Chinese identity and nationalism.

The second essay entitled, 'Designing an Identity: The Synthesis of a Post-traditional Landscape Vocabulary in Hong Kong', was also written in the early days of my doctoral research. In this case, I was exploring design language for both international influences and the Chinese Picturesque genre. While this paper was written for presentation at the International Association of the Study for Traditional Settlements conference whose theme was: Post Traditional Environments in a Post Global World, it enabled me to explore design inquiry in terms of the colonial influences, international influences and the Chinese Picturesque within the post-colonial context of Hong Kong. While I recognize that Hong Kong has had its own particular history separated from the People's Republic of China, it also provided an opportunity for exploring design vocabulary for contemporary landscape architecture, deepening my understanding of the Chinese Picturesque as well as investigating case study methodology. It is directly related to my doctoral research as early explorations of design inquiry and gaining a better understanding of the impact of the Chinese Picturesque tradition.



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China's Cosmetic Cities: Urban Fever and Superficiality

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ABSTRACT *During the last half of the 20th century, China experienced a period of extraordinary growth and change. In just over 50 years, the country has been transformed from a semi-feudal society dominated by foreign interests to an economic superpower wielding authority throughout the world. A particularly feverish pace of intense urbanization has been underway since the 1980s when the Chinese government instituted a program of economic reforms under the direction of Deng Xiaopeng, Mao Zedong's successor. This 'fever' is causing an increasing pace of physical change to the nation's urban landscape. While many industrial cities in western countries developed over a period of two centuries, China's cities have been radically transformed or established in just two decades. This paper frames the socio-economic and political context within which China's urban landscapes are now being modernized; its focus is on the post-Mao transitional period. Through a set of field observations the paper comments upon the effects of international design influences on the nation's urban landscapes. These observations raise important questions concerning the present development of the contemporary Chinese urban fabric. While it is possible to find examples of sensitive and appropriate approaches to the development of urban landscape design supported by enlightened policy-makers, such examples are rare and the norm is a 'cosmetic' approach to the formulation and implementation of local planning and design activities. Critical issues are raised and suggestions are made to help curb these activities that are increasingly destroying the ecological, socio-cultural and historic urban fabric of China's cities.*

KEY WORDS: China, urban design and planning, landscape design, public open space

Introduction

Faced by economic crisis left by drought, poverty, and failed policies like Mao Zedong's 'Great Leap Forward', the Chinese government, under Deng's direction in the late 1970s, instituted a program of economic reforms. This revolutionized the economy and society and established the 'Open Door Policy'. In the following period that became known as the 'New Era', China embraced the market economy and opened its doors to capitalism and foreign investment. This occurred after decades of being closed to the world under Mao's communist regime. Deng Xiaopeng's policy

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of economic reforms began to materialize in the 1980s and the world bore witness to a period of major urban transformation, the speed of which has never before been experienced in urban history (Friedman, 2005).

Radical decentralization of economic and political control occurred as part of the process of change during the New Era. This government policy shifted power from a centralized authority to local municipalities and created the explosive growth of new 'township and village enterprises' (TVEs). Controlled by local municipal governments, TVEs turned small and mid-sized cities into one of the most dynamic sectors of the economy. This new wealth and autonomy spurred local efforts to increase the visibility of secondary cities and attract the attention of foreign investors (Logan, 2002). Furthermore, primary Chinese cities like Guangzhou, Shanghai and Beijing experienced tremendous urban transformation as they emerged as players in the global space of flows and their urban expansion accelerated in coordination with development relating to the Beijing 2008 Olympics (Castells, 1989; Friedman, 2005).

The New Era initiated the ongoing period of rapid urbanization. Between 1978 and 2004, an increase occurred in the percentage growth rate of people living in urban areas and more than 35% of the population now lives in cities. This population increase is partially due to in-migration of rural communities who have lost their land to urban expansion and development. This translates to 376 million urban dwellers in 668 cities out of a national 1.4 billion population (Friedman, 2005; Sit, 1985). China therefore evolved from a rural peasant society in the 1950s to a highly industrialized nation by the 1990s. It is within this political and economic framework that physical changes to China's urban landscape are occurring.

The Opening of Chinese Society: Economic Pressures and the Grand Tour

As a result of the opening of China's doors to the world economy, the shift from a socialist to a market economy, and the policy of decentralization, local officials have been under pressure to attract foreign investment. In response to this pressure, municipal officials have evolved a marketing strategy to appeal particularly to global investors. Making their cities physically viable and beautiful was a way they could create urban environments where foreign businesses would locate. Thus advertising campaigns on billboards in urban areas depict images of new modern city identities in the form of western style developments. In addition, as Chinese society became increasingly open to the world during the New Era, municipal officials also began to travel outside China. Supported by their local governments and the Communist party leadership, Chinese city mayors and government official delegations would participate in a tour of international cities. An official travel itinerary typically would include Las Vegas, Disneyland, Beverly Hills and Irvine (California), Washington, DC in the United States; and in Western Europe, Paris and Chateau de Versailles, France; and Rome, Italy.[1] After returning from their 'Grand Tours' officials would brandish images of the places they had visited. Demands were placed on the local Design Institutes and Construction Bureaus to mimic and build design styles depicted in photographs taken in various cities abroad. A contributory factor to this international influence on design thinking was that municipal officials and a growing number of professional designers were attaining their education in North American

and European universities (Rowe, 2002; Xue, 2005). The confluence of these different factors—growing local power, increasing global exposure and the internationalization of design—helped to spawn China's own city beautification movement.

City Beautiful and Early 20th-century Foreign Influences

China's desire to beautify its many cities could be said to be reminiscent of the American City Beautiful movement that began with Burnham's 1893 Chicago Columbian Exposition. The path taken by the United States towards industrialization and modernization created a wake of urban development that transformed American cities. The recent urbanization and renaissance of Chinese cities appears to be following a similar course. However, China's urban development has little parity with American precedents and Chinese municipal officials' efforts are not the same as early 20th-century mayors and civic leaders whose objectives were to improve and boost their city images (Hall, 1997; Hines, 1974).The US was a young urbanizing nation when the City Beautiful movement arose and these early cities like New York and Chicago were characterized by the negative aspects of industrialization whereas China has an acknowledged position as one of the world's original ancient civilizations with a long history of urban design and development. In addition, the contrasts between each nation's political and economic frameworks are dramatic: America is a free democratic republic with a capitalist market economy; and China is shifting from socialism to market economy within a single-party socialist republic (Friedman, 2005; Xaiodong, 2000). Nonetheless, there are some interesting similarities between them that deserve further examination.

The models for the development of the City Beautiful movement in the US were the 19th-century classical European cities. Urban theorists have criticized the appropriation and utilization of the Beaux-Arts influenced style for its lack of forward thinking and disregard for America's identity as a progressive democratic society (Hall, 1997; Rowe, 2002). In addition, issues have been raised concerning the appropriateness of importing a design vocabulary and urban image developed in a very different political context, culture, time and locality. Other City Beautiful critics have pointed out its superficiality and physical limitations or constraints for the expansion of certain land uses (Hall, 1997; Teaford, 1993). Historians have argued that the City Beautiful Movement left American cities with monumental urban landscapes but with little in terms of lasting values (Hall, 1997; Newton, 1971; Kostof, 1995). Similar criticisms could also be leveled at China's post-Mao period city development. The new physical forms of the nation's cities are equally superficial. Often, they lack sensitivity to culture, local identity, and ecological integrity and are more demonstrative of local officials' preferences and ambitions rather than the needs and desires of their communities.

China in the past has been generally viewed as an insular nation, closed to outside influence. However, the recent importation of urban design ideas to China that mimic the Grand Manner or Beaux-Arts styles and influence on China's urban forms is not a new phenomenon. After the Treaty of Nanjing was signed in 1842, treaty ports were established and foreign concession districts were created. This allowed Shanghai to evolve into a major international center and cosmopolitan city. Within the early years of the Republican era (circa 1912–1922), the Chinese architects and

planners were gaining their education from American and European universities. Southern Chinese politicians schooled in American universities re-structured Guangzhou city government to reflect American prototypes and changed the form of the city using American rather than Chinese precedents as their design model (Cody, 2001). Early during Mao's leadership, Russian urban planning principles and practices were adopted and the radial city form and ring road system became the official urban form (Rowe, 2002). Wide avenues lined with neo-classical architecture that housed government offices in major capital cities were typical throughout the nation during Mao's communist regime (Rowe, 2002; Visser, 2004). Later, Mao would split with Russia, and Chinese society would be closed to any influence from the rest of the world. However, aspects of Russia's urban planning principles, such as civic government corridors and the ring road system are still clearly visible in the structure of Chinese cities (Ma, 2005).

Globalization and the Wild West Syndrome

The dawning of the New Era opened up China to an onslaught of new imagery covering all aspects of the post-modern world that ranged from the *haute couture* of Parisian fashion houses to the mass-consumerism of Wal-Mart and McDonalds, and included the high and low styles of architectural eclecticism. In the late 1970s to 1980s China's intelligentsia consumed western culture with fanaticism. It was their belief that modernity was equated with the modern liberal West, economic and cultural progress, democracy and individual freedom (Xiaodong, 2000).

In the New Era, China's planning and design professions were perceived as outdated and backward. As in the previous (Republican) era, Chinese municipal officials began to rely on ideas from the West (Cody, 2001). As has been said, local municipal government officials would increasingly give commissions to foreign design professionals in their search to create new identities for their cities and look plausible for foreign investors. With pressures to make cities competitive in the new market economy, a wave of new developments and urban expansion transpired throughout China. The desire for novelty became the greatest influence on many aspects of Chinese society (Xiaodong, 2000). In addition, the rising market economy and autonomy given to municipal governments, gave rise to speculative real estate development. With mounting pressures to modernize cities, local officials began to make changes at a feverish pace.

All this has now created an environment reminiscent of the 'wild west'[2] in terms of the vast opportunities opened to foreign designers. There are few design guidelines or rules except that foreign design professionals are required to associate with a local design or planning institute to develop projects. The foreign professionals formulate design concepts and the local institutions are responsible for developing the concepts right through to implementation. Construction techniques are still developing in China, and sometimes design ideas are lost in translation between the foreign designers and the local construction bureaus. Often, the final construction is a hybrid form that is re-interpreted in the field without supervision from the original designers. Ultimately, the final design form is far from the original design concept.

Another practice that is now occurring is that of design competitions where three or more foreign design companies are invited by local government officials or real

estate developers to submit their ideas prior to receiving a commission. In many cases, the competition winner is by-passed and the winning entry is developed by the local design institute and built by the local construction bureau. The final project is again a hybridized form of the original design concept. Many of the large public open space projects are built very quickly—often in less than a year—which brings into question the quality of the workmanship.

Observations and Examples of the 'Cosmetic City'

As a major market for speculators in land development, China's cities have been transformed into modern places of consumption. All the products of global capitalism are now found in Chinese cities along with corporate high-rise offices, expensive retail outlets and multinational service industries (Figure 1). In the last 15 years, cities have been expanding at an ever-increasing rate and suburbanization has also been occurring. These new developments are responsible for the creation of new identities which are based on a variety of design styles and urban forms that bear no relationship to their surroundings. These projects show little, if any, sensitivity to their physical or cultural context (Figure 2).

In particular, it is possible to identify design strategies and physical features in the urban landscape that have been instituted for 'cosmetic' reasons. However, these

Figure 1. Everyday images in commercial districts of Chinese cities contain physical evidence of globalization. Photograph by Mary Padua.

Figure 2. The design of this gateway borrows from western classical imagery and is monumental in scale. It is located in the periphery of Beijing where suburbanization is taking place. Photograph by Mary Padua.

new interventions have been causing severe impacts on social, ecological and cultural conditions of cities. One example of 'bad' or inappropriate design practice by government officials and land speculators involves a large scale suburban type residential development project that is based on a North American model. This type of residential project copies the model of the suburban low-rise single-family housing development commonly found in Orange County, California and other regions of the United States. A duplication of this type of project was built in Beijing's periphery and is named Orange County.

The officials and developers concerned commissioned design professionals from Orange County, California to carry out the work. This kind of upper-middle class residential development typically consists of a two storey single-family 2500 to 3500 square foot house on a half acre or larger land parcel with front lawns, fenced back yards, and tree-lined streets with grassy parkways (Figure 3). The physical form of the residential development in Beijing mirrors the southern California prototype (Figure 4) and includes a variety of western architectural styles. However, the Californian landscape design is based on California's sunny Mediterranean climatic zone located along its coastline; whereas Beijing is located in a climatic zone that is more attuned to the same geographic latitude as Philadelphia, Pennsylvania several thousands of miles east and north of California across the US. In addition to the climatic differences, landscape construction and maintenance standards are low when compared to California. The Beijing Orange County project and its overall landscape image would not meet the design specifications or covenants and restrictions often placed on homeowners in California. However, this does not preclude the success of the home sales at Orange County, Beijing. Like its counterpart in southern California, Orange County residents in Beijing are happy to travel long distances by private car to their workplace in the urban core.

Figure 3. Suburban residential development in California typically consists of large single family homes on large properties with deep front setbacks for lawns. Photograph by permission of Orange County, California local government.

In their efforts to improve the aesthetics of their cities, municipal officials throughout China have created major streets or avenues based on a monumental style. Often named to match their ambitions, for example, 'Century Avenue', 'Grand Landscape Avenue' or 'Olympic Avenue' (Figure 5), these wide, sometimes, tree-lined vehicular corridors were enclosed by high-rise commercial office buildings (Figure 6). The major considerations are the visual or 'cosmetic' considerations in the placement and location of these boulevards along with the potential impact on local commerce and real estate values. In many cases, no regard has been given to the surrounding context, and their presence has created a number of problems. In some cases, these corridors traversed through an older urban fabric and established residential communities thereby creating new physical barriers and considerable safety issues for residents. The height, bulk, and scale of the new roads and associated developments have created conflicts between the built form of the new high-rise office building and the low-rise nature of the traditional Chinese courtyard residential communities. The new roads are in complete contrast to the organic texture of some of the old cities resulting in structural and functional chaos. Incompatibility between commercial office and neighborhood residential land uses and the loss of social fabric and sense of community caused by the large scale intrusion of the corridors are other sources of conflict (Geng, 1996, 1999; Wu, 1996; Zhang, 1996).

Figure 4. Orange County residential development on the outskirts of Beijing mimics the single-family suburban prototype found in California. Photograph by Mary Padua.

Figure 5. Century Boulevard, Shanghai contains eight lanes of traffic lanes and traverses the center of the city. The design is purely ornamental and not pedestrian-friendly. Photograph by Kongjian Yu.

Figure 6. The central axis officially named Grand Landscape Avenue for Xingshan, Hubei Province, a resettlement city from Three-Gorges dam infrastructure project. These monumental avenues are found throughout cities in China. Photograph by Kongjian Yu.

To add insult to injury, central government policy-makers in Beijing called for the establishment of the 'Brightening Campaign'. Using Las Vegas as the model, this program involved the installation of street lighting and store lighting along major arterial streets in urban centers (Figure 7). Many mature trees were removed, to be replaced with street lighting that only served ornamental purposes. Ironically, the trend—particularly in and around Beijing—to plant millions of semi-mature trees in preparation for the Olympics are denuding many rural areas of their vegetation because the country's nursery industry simply cannot keep pace with the demand. Trees are uprooted and temporarily stored, often for several months before they are permanently transferred. The survival rate of such transplants is extremely poor. This is due, in part, to the inexperience of the landscape contractors and demands caused by the feverish rate of development.

Many public squares and civic centers throughout China have been re-designed and enlarged. New squares have been carved out of the existing, sometimes historic, urban fabric. Many are situated in front of civic buildings where the local mayors and party leadership have their offices. These squares have been richly adorned with western elements borrowed from western classical architectural styles using expensive and inappropriate construction materials (Figure 8). These squares were redeveloped as emblems of status for the local government with people being treated as spectators not as users of the spaces (Cosgrove, 1998; Hall, 1997). In some cases daily and local commercial activities have been deliberately excluded from such spaces as they are considered to be visually intrusive.

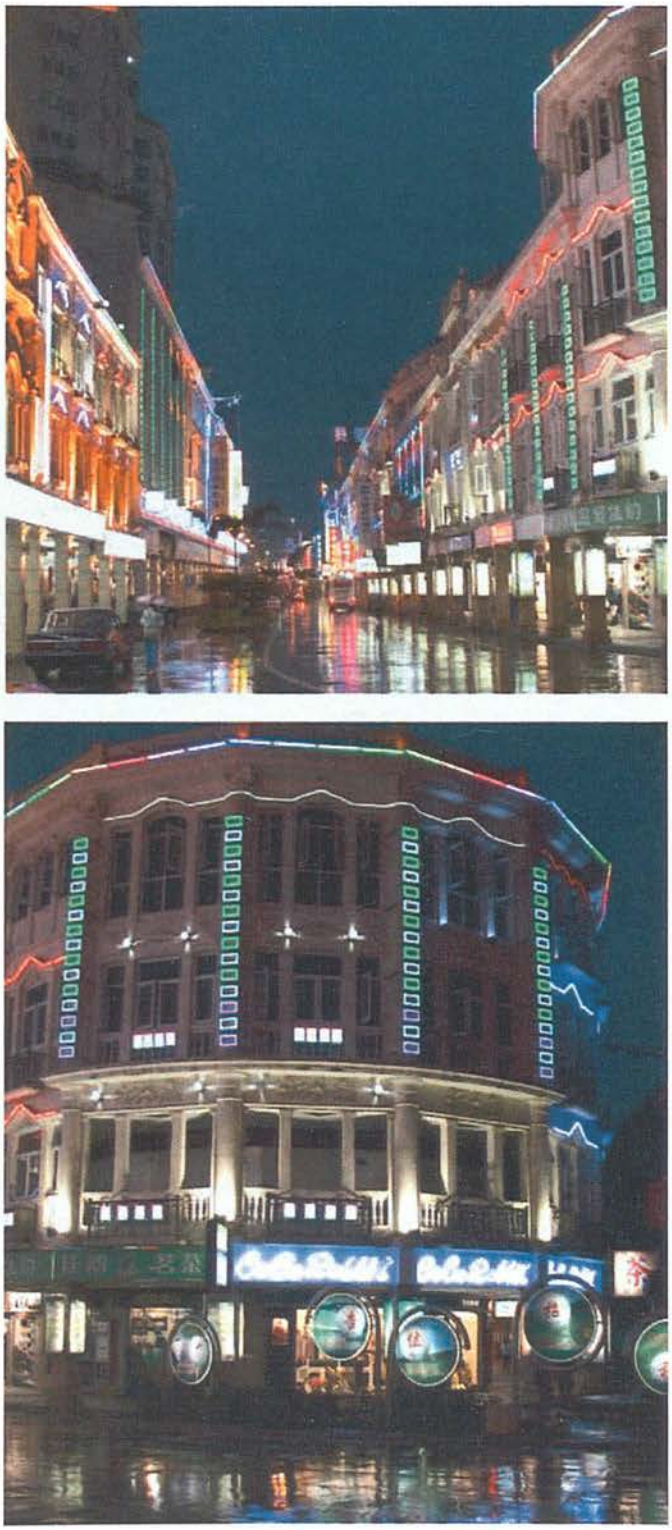

Figure 7. Storefront lighting in Xiamen, Fujian. Photographs by Mary Padua.

The trend to establish new parks follows a similar pattern to the creation of new squares. These are also seen as symbols of political achievement and representative of status and wealth. Visual pattern and ornament dominates new

Figure 8. The design of Century Square, Shanghai is primarily ornamental and decorative. The plaza design contains both western and Chinese elements. Photograph by Kongjian Yu.

park design. Man-made features and exotic species replace natural terrain and native vegetation. Parks are seen as showpieces and tourist attractions. They are isolated landscapes and are not designed as an integral part of the social and urban fabric.

The waterways that coursed through China's agricultural and rural landscape were part of a multifunctional network that linked agricultural centers and were an essential part of daily life. Traditionally, Chinese cities and villages were built along these rivers. As urbanization has marched forward, cities have been 'modernizing', and villages have either expanded to become cities or have been amalgamated into urban localities. In the process, the waterways and their related agricultural landscapes are being absorbed into China's cities. The loss of agricultural land to speculative land development has created social problems. Rural workers are forced to live in cities and because of their lack of education and skills often become jobless. To deal with the pollution of waterways and changes in watersheds that resulted from China's rapid urbanization, some waterways have been transformed by public infrastructure projects (Figure 9). These projects have taken many forms and have had different planning objectives (Figure 10). To meet local flood control requirements waterways were often re-aligned from their natural curvilinear form into rectilinear channels with concrete embankments. Riverbeds became the source of much needed gravel and sand and became quarried for use in nearby cities. In some places, dams were installed in the waterways to create ornamental water features in cities. These practices have resulted in various problems. Re-alignment

Figure 9. One of the practices for waterway infrastructure projects involves channelization or making lakes with rubber dams. Photograph taken in Huhehaote Inner Mongolia by Kongjian Yu.

and channelization—carried out either for 'aesthetic' reasons or under misconceived flood-defense programs—have resulted in a loss of mature vegetation and habitats. Dams have created poor water quality with stagnant water that has created a negative impact on the local riparian ecology. What were once considered poetic waterways, riverbanks and beaches have been disappearing. In some cases these waterways have been replaced with cosmetic water features, but in most cases they have simply become dysfunctional.

The Cosmetic City: Issues and Concerns

The New Era's dramatic efforts to modernize have created an urban phenomenon that has initiated a 'city cosmetic' movement. Local government officials, pressured to market their cities to foreign investors, began to speculate in real estate development. This gave rise to the need to revitalize their cities and make them appear modern. What was considered new to the local government officials became manifest in their cities. Their international tours and re-discovery of the West have resulted in their cities now appearing like theme parks or pastiches of places around the world. The designed landscapes of China's cosmetic cities have become status symbols and demonstrate the success of enthusiastic politicians who were eager to enhance their profile and ascend in the Communist Party leadership (Jing, 2001) (Figure 11). However, these cosmetic projects have their limitations and impacts and raise a variety of issues and questions.

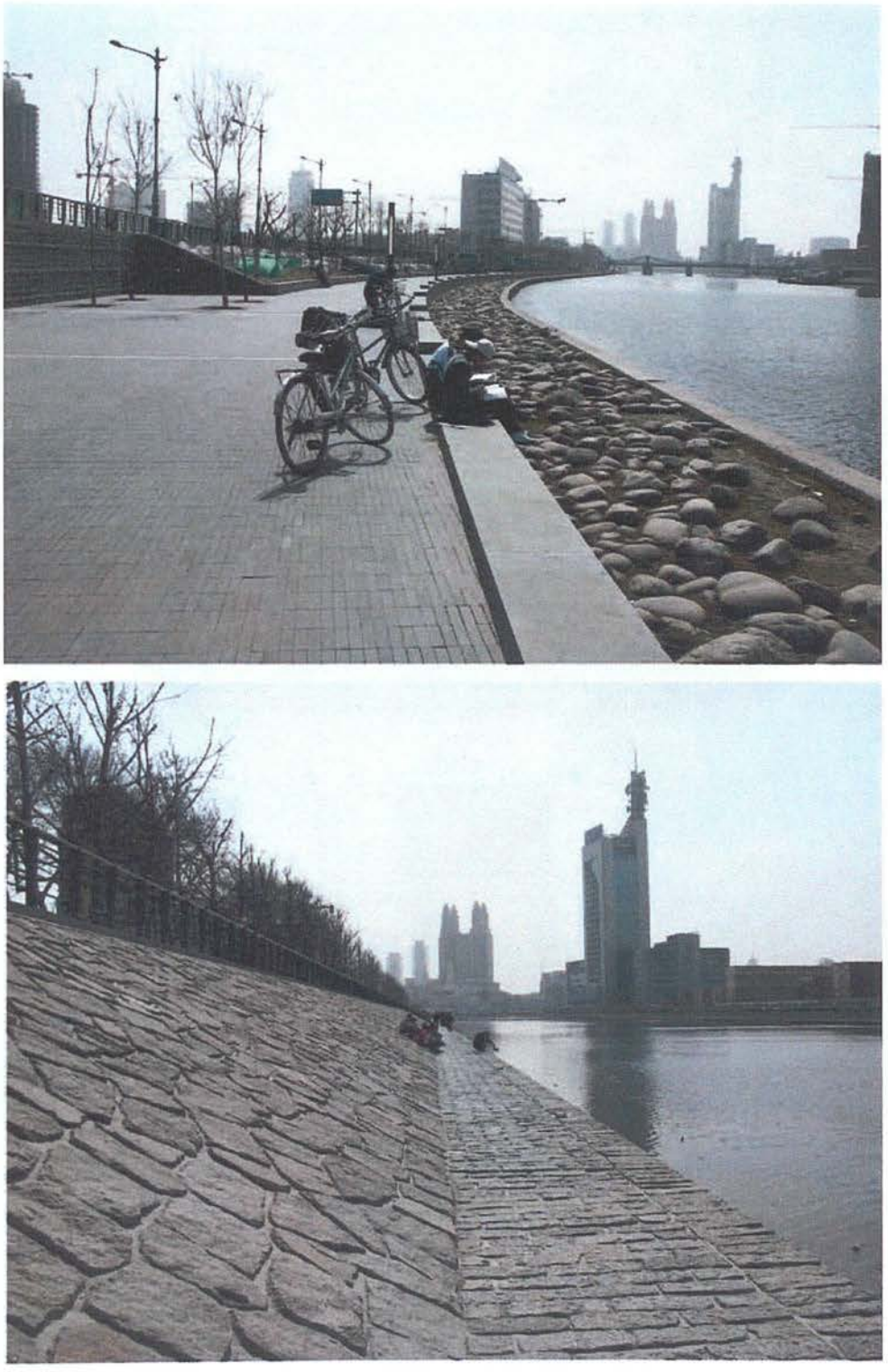

Figure 10. Revitalization of the Hai River's riverfront Tianjin, P.R.C. (pilot project designed by EDAW), was part of the Mayor's efforts to improve the city's identity and attract foreign investment. The river was re-aligned, channelized and the riverfront was improved. The river's former muddy banks were a local bird habitat that was lost due to the impact of this infrastructure project. Photographs by Mary Padua.

Figure 11. Civic squares have become status symbols for local mayors. Many are built at a monumental scale as large as 20 to 30 acres with very little vegetation and often dominated by paving. The visual orientation of these projects as evidenced in this square in Harbin, Heilongjiang Province, are designed to be viewed from the local mayor's window. The design intentions are a demonstration of power, similar to Louis XIV and Le Notre's gardens at the Palace of Versailles. Photograph by Kongjian Yu.

Figure 12. Zhongshan Shipyard Park is located in southern China along the western edge of the Pearl River Delta north of Hong Kong. Remnant water towers and factory structures from the steel shipyard factory are used as part of the park's design vocabulary. Photographs by Kongjian Yu.

Mayors and local officials have relied primarily on foreign practitioners, but China now desperately needs to develop home-grown planning and design professions. These professions were unable to advance during the decades of cultural discontinuity when aesthetics and cultural development were repressed. Currently, the professions are not able to respond adequately to the needs of China's

development ambitions. It is clear that in the process of advancing the environmental design professions, a new set of professional ethics needs to be established for China.

The picture is not entirely gloomy, and a lot depends on foresight, understanding, commitment and desire for something more than superficial in terms of landscape solutions by individuals in positions of power. For example, during the New Era, many of China's state-owned enterprises (SOEs), steel factories or other work communes established during Mao's regime, went bankrupt or became redundant. Local officials throughout China now look at these derelict brownfield sites as places for urban regeneration and have adopted strategies to improve their city image by creating new public parks.

The mayor of a secondary city, Zhongshan, located on the western edge of the Pearl River Delta, north of Hong Kong, chose an innovative approach to replace a derelict shipyard factory with a public park. The site is located near the urban center and the mayor's development objectives were part of his urban regeneration strategy. His planning objectives were similar to those of other officials throughout China: to attract foreign investment and increase real estate property value. The Mayor commissioned a design firm based in Beijing and they based their design on the site's heritage and created a park that commemorates its past as an industrial commune under Mao's regime. Since the completion of the park, the project was awarded an international design award and has become a status symbol for the city of Zhongshan (Padua, 2003) (Figures 12 and 13).

Planning and design codes and standards in China need urgent re-examination and reform. New standards could consider ways to guide development that might be

Figure 13. Clipped hedges in Zhongshan Shipyard Park are used to represent the lay-out of dormitory rooms where shipyard workers lived. Photograph by Mary Padua.

more responsive to social and community issues. As China has opened to the world, perhaps, its government leadership and municipalities might also consider modernizing their practices to allow community input to be incorporated into planning and design decisions. In upgrading and reforming China's planning and design legislation and practices, could local standards be created that balance economic, social, and environmental issues in China's ongoing development? Currently, some legislation and quasi-statutory documents exist in China but with weak statutory integrity due to failed or non-existent monitoring systems (Jim & Liu, 2000). How could these new standards be monitored and the results evaluated? China needs to reassess the most recent chapter in its environmental development starting with a hard look at the city cosmetic movement.

During China's transition from a rural to an urban society two fundamental questions need to be posed and critically considered. First, how can the planning and design professions be enabled to make valuable, responsible, and effective contributions? Second, how can China's policy-makers, municipal decision-makers, and developers be encouraged to reflect respect for the daily lives of ordinary people, cultural identity and nature and the environment in the ongoing fever of China's urban development?

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Notes

1 The authors have had first hand experience with requests from municipal officials to make places in their cities look like the places they have visited outside of China. For example, often officials would present photographs they have taken of squares, gardens, riverfronts, boulevards, and other urban forms from different foreign cities. They would request that plans be drawn up to duplicate these images for their city.

2 The 'wild west' refers to the western frontier and its conditions in late 19th-century United States when settlements were expanding westward. It is also an established genre in film and popular literature.

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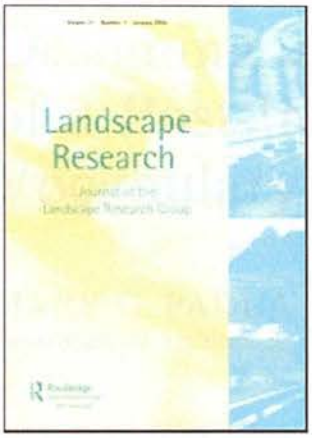

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SHORT COMMUNICATIONS

Designing an Identity: The Synthesis of a Post-traditional Landscape Vocabulary in Hong Kong

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ABSTRACT *Hong Kong portrays itself as a post-traditional city through its designed landscapes. Its contemporary plazas and parks involve design references drawn from sources in Europe and China. The result is uniquely contemporary and self-referential, with no tradition apart from an evolving local post-traditional landscape aesthetic. Two cases are examined, Millennium Plaza, a western-influenced urban plaza, and Kowloon Walled City Park, based on the Jiangnan Chinese garden style. The analysis indicates how the use of Chinese and European design elements has become a means of reinforcing a post-traditional, synthesized identity for Hong Kong.*

KEY WORDS: Hong Kong, designed landscapes, post-traditional society, public open space

Introduction

The physical design of Hong Kong does an exceptional job of capturing the essence of a post-traditional city. The public open spaces of the city such as plazas and parks serve as vital place makers, and their styles often involve appropriation and re-interpretation of design elements drawn from disparate historical sources in Europe and China. During the last two decades, Hong Kong's built environment—including architecture and designed landscapes—has developed with little regard for the city's past. However, contemporary landscape design in Hong Kong also is an essential product of its past. The city's weak pre-colonial identity, its ambiguous position as a colony within China, and its recent post-colonial stature as a Special Administrative Region have combined to give Hong Kong an identity that confronts history largely by seeking divorce from it. This combination of imagined landscapes and fictionalized history helps to create a design vocabulary that is purely post-traditional; it taps wellsprings of meaning for the population while being almost entirely divorced from any experience outside the immediate present.

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Post-traditional Society

The idea of post-traditional society has its roots in the 1960s and 1970s in the study of 'social modernization'. The 1960s were both the era of new nations and the period in which the recovery of Europe from the Second World War was consolidated. In the wake of the apparent successes of the Marshall Plan, policy-makers and students of economic development turned their attention to the societies of Latin America, Asia and Africa, asking how economic growth and industrial development similar to Europe could be achieved.

An image of 'traditional' society emerged in the work of social scientists such as Eisenstadt and others (Eisenstadt, 1972). Traditional societies were bound together by particularistic ties, driven by religion, anti-democratic, agrarian, and incompatible with economic growth through industrialization. The antinomy of 'traditional' and 'modern' was a central idea of the work, and the mission of development policy became the modernization of societies—both as a means to achieve growth and an end in itself. Modernity was equated to affluence, stability, and democracy. Industrialization was seen as a vital force behind processes of modernization, with Alex Inkeles referring to the factory as a "school for modernization" (Inkeles & David, 1974).

This euro-centric model of social progress produced a predictable backlash. Scholars such as Joseph Gusfield or Marshall Sahlins attacked the very idea of a dichotomy between traditional and modern societies. They argued instead that so-called traditional societies were not primitive precursors of European nations but complex political and social entities deeply intertwined with the contemporary world (Sahlins, 1972).

The idea of post-traditional society grew out of this ferment. In the first instance, the concept was linked to modernization theory as an alternative to the increasingly disreputable idea of 'modernity'. Eisenstadt, Levy and other social scientists influenced by Parsons retained the notion of traditional society as a web of particularistic relationships anchored in the collective past of a group, but they also recognized that the social and cultural ideal of tradition was becoming increasingly abstract and that few contemporary societies could claim this type of continuity with the past (Levy, 1966). At the same time, the idea of a single model for 'modern' society had become untenable, and a more pluralistic notion of post-traditional replaced the formulaic concept of modernity.

The idea of post-traditional society continued to evolve. In the hands of Giddens and others, the concept of tradition also was called into question. A view of tradition as a symbolic feature of group identity supplanted the literal interpretation of tradition as a preservation of an earlier social order. The idea of post-traditional society came to represent a literal break with the past that may nonetheless be accompanied by appropriation of symbols of the past to serve as emblems of contemporary social identity (Giddens, 1994).

One of the places where symbols of collective identity can be seen in their most clear and compelling form is the design of public space. Societies (and groups within societies) embody their shared aspirations and idealized self-images in the designed and built environment. Much as individuals clothe themselves to express who they would like to be and who they feel they should be, societies construct the environments of their shared self-images. These shared, symbolic selves are idealized

images—places of escape from reality and settings for self-affirmation. The symbolic references that provide a design vocabulary for these open spaces speak volumes about the shared values of the group. And, like other powerful manifestations of shared values, they also help to transmit a sense of personal identity among the members of the society through identification with place. In the words of Jackson (1980), "The landscape of any period, historical or contemporary, is emblematic of the place and the society that is its maker."

The post-traditional landscapes of many contemporary cities are characterized by symbolic references that create a discontinuity with the local history of the society. Idealized identities are increasingly linked to styles of life and patterns of consumption that may have no local historical foundation in any society. However, the creation of this shared global system of symbols is not entirely incompatible with local identity. Symbols are adapted to create the types of hybrid local design vocabularies where references to the medina or village square may appear adjacent to a shopping mall. If there is a single feature that distinguishes post-traditional landscapes, it is a design vocabulary that simultaneously is abstracted from historical context and serves as a powerful vehicle for the creation and expression of a contemporary, local identity. The designed urban landscape captures the 'moral' center of the society: shared aspirations and beliefs about who we should be.[1]

Hong Kong offers a particularly interesting example of post-traditional landscape design. The contemporary design vocabulary embodies both the idealization of the city as a cosmopolitan, international center and the deep attachment of the people to an ideal of Chinese identity. In both cases, the symbols of identity are divorced from local history—neither the emblems of European affluence nor the references to classical Chinese design are rooted in the collective experiences of the population. They constitute a purely contemporary, post-traditional design vocabulary. At the same time, it is a design vocabulary that captures the deep ambivalence of Hong Kong people—who aspire to be citizens of the world while feeling morally bound to China.

This paper discusses two built projects as case studies that illustrate these two facets of post-traditional landscape design in Hong Kong. Millennium Plaza is an example of a contemporary urban plaza that incorporates a variety of references to features of landscape design that have become symbols of European wealth and sophistication—although they have little connection to the historical designs they ostensibly represent. Kowloon Walled City Park is an urban park that contains extensive references to historical Chinese garden design. However, the usage of these elements and the park design as a whole have little connection to the historical scholar garden, and the scholar garden itself is not part of the history of Hong Kong or the region.[2]

My approach to these two brief case studies emphasizes analysis and interpretation of the physical design of the projects. I focus on design elements as symbols with specific historical references in Europe and China. This allows me to examine their current usage in Hong Kong and analyze the way they form a new, post-traditional design vocabulary for the city.

Case 1: Millennium Plaza

The Millennium Plaza is part of a larger urban renewal project—the Grand Millennium Plaza—in the Sheung Wan district of Hong Kong. There is a certain

irony in the fact that this district is one of the oldest commercial and residential districts of Hong Kong and the site of the plaza had a certain local historical significance prior to the development. Sheung Wan housed the Chinese community and served its commercial needs during much of the colonial history of Hong Kong, and it is one of the few sections of Hong Kong Island to retain a long-standing local community with a thriving commercial base of small shops and street sellers.

By the late 1980s, the area that now is the Grand Millennium Plaza development largely consisted of aging housing stock in poor physical condition (Figure 1). The 1980s were a period in which the Hong Kong government was engaged in extensive urban renewal, and the decision was taken to create a new development to replace the dilapidated urban fabric that existed in the area. A joint venture was formed in 1988 between the Land Development Corporation of the Hong Kong government and a private developer, New World Development Company, for the purpose of developing the site. The Grand Millennium project was completed in 1997.

Grand Millennium Plaza occupies a 7530 square meter site that spans a city block between Queens Road Central and Wing Lok Street in Hong Kong. The project includes a set of commercial buildings arrayed around a 3300 square meter plaza with a ground-level restaurant on one side. The open space component of the project is called the Millennium Plaza.

Millennium Plaza is designed in the so-called 'Mediterranean' style now popular in a variety of locations around the world, including parts of the western United States, Europe and Australia.[3] The association of certain elements of this style with famous Renaissance structures such as Michelangelo's Piazza Del Campidoglio in Rome has

Figure 1. The Grand Millennium Plaza site prior to urban renewal contained buildings from the 1910s to 1960s. Remnants of the old neighborhood surround the site. Photograph by Hong Kong Government.

given the style a certain cachet as an emblem of European culture, and its adoption in areas such as southern California has added a contemporary association with wealth. This has helped to make the Mediterranean style attractive to developers in unlikely areas such as Beijing, where it is ill suited to the climate and serves primarily to mimic the opulence of the wealthiest of the southern California suburbs.[4]

The Mediterranean style also functions poorly in the humid, semi-tropical climate of Hong Kong, where a combination of heat, rain, humidity, and urban density drives the population into air-conditioned spaces during much of the year. However, the Mediterranean style does have strong symbolic associations with European sophistication and new world wealth, and this has made it particularly attractive to developers in Hong Kong who are trying to engage the affluent upper middle class.

The design of the Grand Millennium project was undertaken by Belt Collins HK Ltd in collaboration with Hsin Yieh Architects (Figure 2). The designers used the ellipse as the main element for organizing open space in the project. This was a deliberate reference to the use of ellipses in classical Italian designs such as the Piazza Del Campidoglio. It also is a less direct reference to the design of famously wealthy areas such as Beverly Hills, California or Palm Beach, Florida. The Beverly Hills Civic Center offers a good example (Figure 3); its design includes a series of ellipses that not only echo Renaissance design but also serve as a reminder of the widespread use of Italianate garden design in the opulent streets and residences of nearby Beverly Hills (Figure 4).

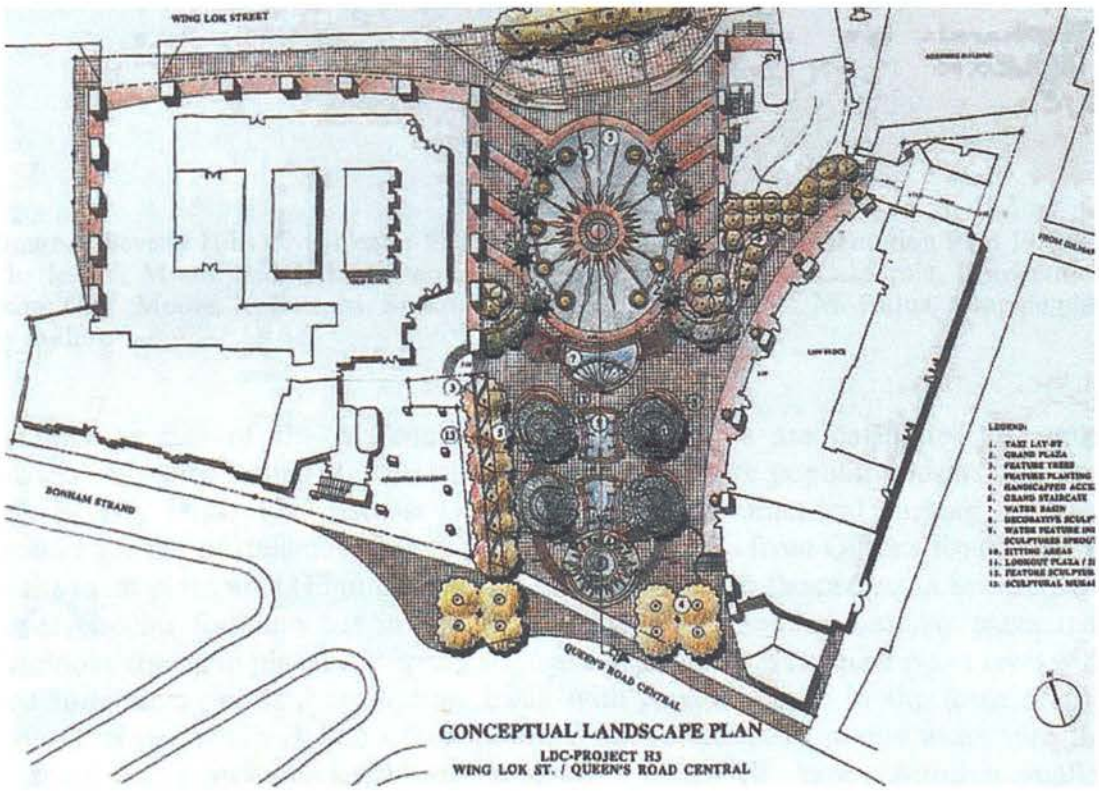

Figure 2. Conceptual Landscape Plan for Grand Millennium Plaza. The open space design is dominated by the classical ellipse from the Italian Renaissance. Plan by Hsin Yieh Architects and Belt Collins HK Limited, Landscape Architects.

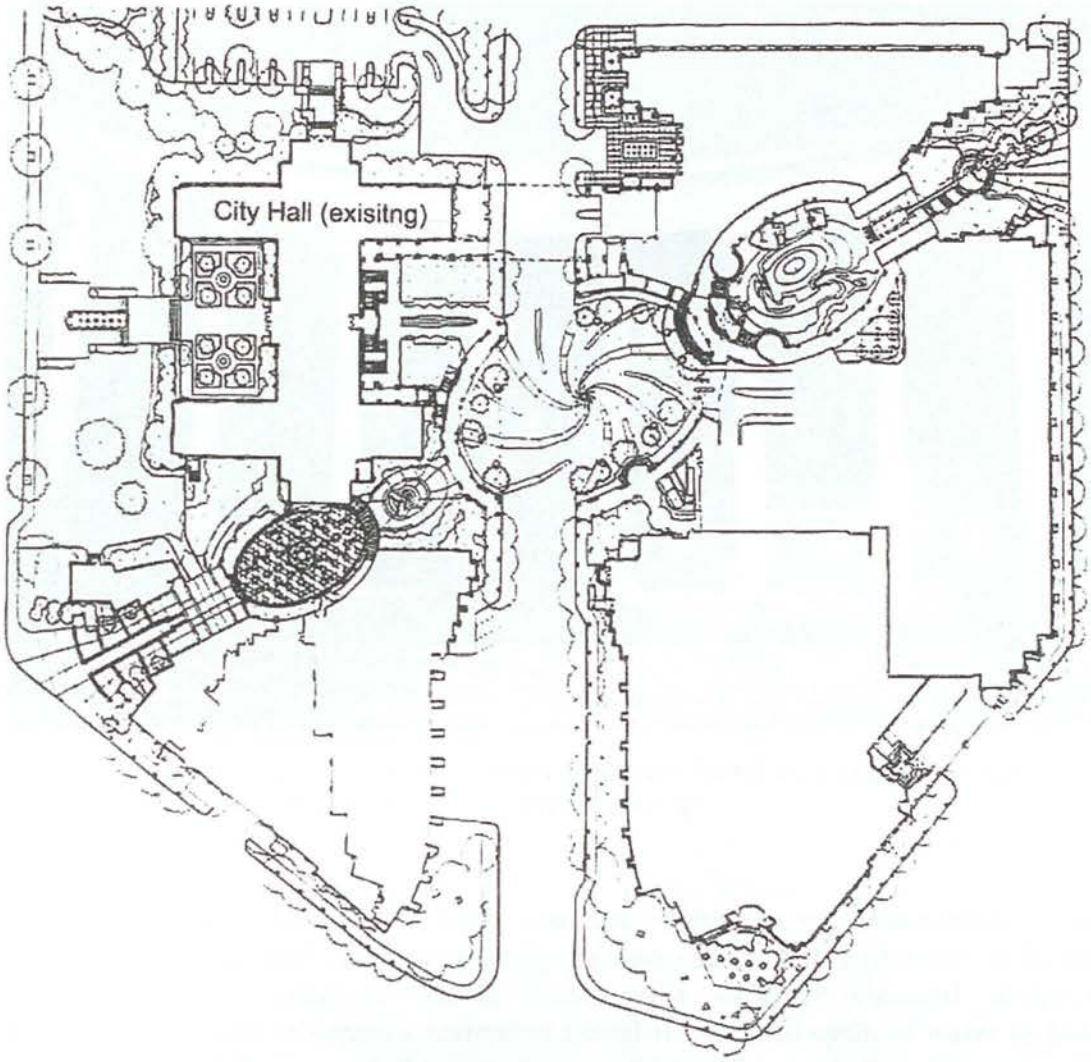

Figure 3. Beverly Hills Civic Center Expansion Competition & Implementation Plan 1983-89, Charles W. Moore and Urban Innovations Group, Los Angeles, California. Competition team: C.W. Moore, R. Best, M. Borko, D. Campbell, R. Campbell, M. Padua. Graphic plan by author.

Other aspects of the Millennium Plaza design also are calculated to evoke associations with Italian Renaissance design and its more popular cousins in places like Beverly Hills. The designers created a formal symmetrical curving staircase around a series of Italianate fountains that form terraces from Queens Road, above, to the main plaza area (Figure 5). At the main entrance to the project, a bronze two-tiered circular fountain sits in a marble basin within another circular plaza that overlooks the main plaza. A curving staircase descends to a terraced plaza level with two fountains: one is a curvilinear basin with fountainheads in the form of fish around its perimeter. A lion's face mounted above the basin spouts water into the fountain that then cascades through a series of clamshell shapes. Another smaller fountain that consists of one bronze fish sits opposite this larger fountain, and a series of curvilinear steps descend into the second ellipse which also is the main plaza area (Figure 6).

Figure 4. Italian or Mediterranean style public landscape found on a street in Beverly Hills, California, depicts wealth or luxury. Photograph by author.

These uses of sculpture and water also are references to Renaissance Italian design, where water had vital symbolic significance. In the Trevi fountain in Rome, for example, the architect Nicola Salvi wove together classical sculpture and cascading water to create a statement about the natural cycle of water as both the wellspring of Rome and the foundation of life (Moore, 1994). However, the sculptural elements and fountain designs in Millennium Plaza do not have similar spiritual references. They serve to mimic the designs of the Italian Renaissance in a manner that has more in common with product packaging than religious symbolism.

In many ways, this is one of the most striking features of Millennium Plaza. The design of the plaza is linked to a thoroughly contemporary symbolism that bears little direct resemblance to Salvi's spiritual intentions—despite the fact that it is replete with references to Renaissance designs like the Trevi fountain. The true symbolism of the Millennium Plaza lies in references to images of affluence and sophistication that the world has come to associate with Mediterranean resorts in France or Italy and wealthy communities such as Beverly Hills and Palm Beach. The use of these design elements in famously affluent settings like Beverly Hills has helped to reinforce an association between Mediterranean design and wealth that probably was first widely propagated by the movie industry before the Second World War. By the time Millennium Plaza was designed in the 1990s, generations of Gina Lollobrigida and James Bond films had introduced the world to the idea that flowing Italian fountains and Renaissance piazzas were signals of cosmopolitanism and success—even in settings where they have little or no connection to local history.

Figure 5. Italianate bronze fountain marks the entry to Millennium Plaza at Queen's Road. In the background, buildings from one of the oldest local neighborhoods in Hong Kong. Photograph by author.

The only recognition of local history discernible in Millennium Plaza is found in the dedication plaque posted in the plaza. It notes that the site once housed Hong Kong's famous egg market and Tak Wan Teahouse. Apart from that single reference to the locality, Millennium Plaza might have been constructed almost anywhere. The design vocabulary draws on a new international set of symbols that are linked to a new materialism—the production and consumption of commercial goods.

Figure 6. Series of bronze, marble, and granite fountains evokes associations with the Mediterranean or Italian Renaissance piazzas. Photographs by author.

Case 2: Kowloon Walled City Park

The Kowloon Walled City Park represents a different side of Hong Kong's post-traditional design vocabulary: symbolism of Chinese identity. Like Millennium Plaza, the Walled City Park was built as part of an urban renewal effort aimed at eliminating an area seen as blighted by the government. However, Kowloon Walled City Park is a public park rather than a private development with a commercial program. This difference has important implications for the design of the project, and the Kowloon Walled City Park illustrates a different side of the Hong Kong design vocabulary. Public projects like the Walled City Park play a very important part in open space development in Hong Kong, and the park offers a good illustration of one of the most important aspects of post-traditional landscape design in Hong Kong—the public attachment to symbols of Chinese identity.

The history of the site is important to understanding the project. The park was built on a site that has great historical importance for Hong Kong. The Walled City was an enclave in Hong Kong that was controlled by China during the Qing Dynasty until 1899. For more than a century, it housed the Yamen—the official residence of the Chinese magistrate in Hong Kong—and it was one of the most direct links between the Chinese empire and the British colony.

In the course of the 20th century, the walled city evolved into an area populated by poor workers from mainland China, and it ultimately became one of the most notorious slums in Asia. By the 1980s, it was an area known for dense slum housing, dangerous illegal workshops, crime and poverty. The rabbit warren of alleys and streets within the walled city were unmapped and largely un-navigable for outsiders, and it was possible to walk for blocks within the walls of the city without ever seeing daylight.[5]

By 1993, the Hong Kong government had decided to demolish the walled city and build a public park on the location. The walled city, apart from the Yamen, was destroyed and the new park created on the site. The Walled City Park was designed by the Architectural Services Department of the Hong Kong Government (ASD),

with the specific objective of making it a symbol of Chinese identity for the people of Hong Kong (Harter, 2000).

After a period of research, ASD decided to base the design of the park on the classical scholar gardens of the Qing Dynasty (Figure 7). These gardens are typical of Jiangsu province in eastern China, home to the ancient cities of Nanjing, Yangzhou, Wuxi and Suzhou. These cities house some of the most famous scholar gardens in China, and their style of design has come to be known as the Jiangnan style (Keswick, 1980; Valder, 2002). In many regards, the Jiangnan style is the basis for the stereotype of the Chinese garden known to the world. Gardens built in a 'Chinese' style in other parts of the world often borrow details from the Jiangnan School, and the original gardens of cities such as Suzhou are among the finest examples of garden design in China. Several gardens in Suzhou alone have been designated as world heritage sites.

However, the Jiangnan design vocabulary has no local roots in Hong Kong and southern China. Hong Kong is separated from Jiangsu province by 5000 kilometers, and the climate and culture of the two areas are almost entirely different. Hong Kong and southern China have a very different local history than the northeastern cities of Jiangsu, and the relationship of the south to the eastern and northern parts of China always has been distant and difficult. It is not an overstatement to say that Jiangnan design is almost as alien to the history of Hong Kong as the Italian Renaissance piazza.

The design of the Walled City Park underscores this fact. Although details and references to Jiangnan design have been extensively borrowed by the designers, the

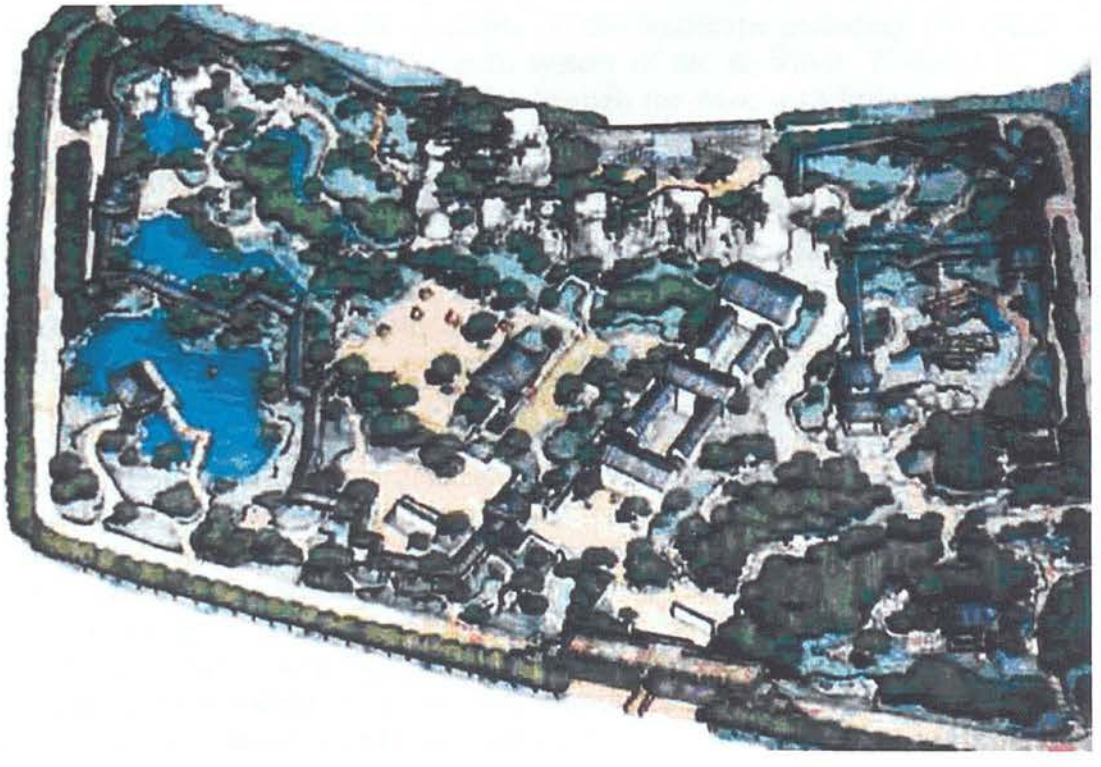

Figure 7. Kowloon Walled City Park: Conceptual Plan. The park covers three hectares, and is built at a much larger scale than classic Jiangnan style scholar gardens which typically were small private gardens. Plan by Hong Kong Government Architectural Services Department.

park design itself is not in any sense faithful to the scholar garden. On the contrary, elements of Jiangnan design serve much the same purpose in this context that they might serve in a Chinese garden created in a park in Chicago, Illinois. They are references and symbols abstracted from context and used to represent a constructed identity rather than elements rooted in local history and the experience of the local population.

The Walled City Park covers three hectares adjacent to an existing neighborhood park and near to the residential areas of Mei Tung and Tung Tau estates. ASD envisioned the park as an educational site that would remind the local population of their Chinese heritage and familiarize them with aspects of Chinese culture. A variety of features that are typical of Jiangnan design were incorporated into the park: rockery representing mountains, a reflecting pool, plant materials and structures that recall the scholar gardens (Johnston, 1991). Structures like classical pavilions—known as 'tings'—are linked by covered walkways called 'langs', both of which are characteristic features found in Jiangnan gardens (Keswick, 1980). The park entrances also copied the layout of ancient Chinese walled cities, where primary gates are located at the northern and southern ends of the park and the north gate is sited at the highest point in the park.

At the same time, these elements are more nearly symbols placed on display than elements of an integrated classical design. Rockery is clustered in one part of the park, with structures located in other parts and little integration of the whole (Figure 8). The path system of the park is particularly revealing. In classic scholar gardens, the system of paths plays a vital role in creating a sense of transition and movement when walking through the park. It controls views and frames scenes, directing attention to specific elements of the landscape including the details of individual plants (Figure 9). The path system of the Kowloon Walled City Park serves none of these ends. It meanders through the park with little purpose, while masses of plants and elements like the tings are placed without consideration of their larger purposes in traditional Jiangnan design.

Other elements of the park design are even more obviously chosen for their 'Chinese' associations rather than their relevance to the design tradition or the educational mission of the park. A large grassy area displays 12 animals from the Chinese zodiac (Figure 10), four over-sized Chinese chess boards have been set as decorations in paving, and a stream wanders through the park in a fashion that directly conflicts with precepts of Jiangnan design. The elements of the park that have the most clear educational purpose probably are the ones least linked to the Jiangnan motif: an excavated area that displays the foundation of the walled city's original south gate, and a photographic exhibition in the original Yamen complex.

In certain regards, the Walled City Park is more nearly a museum or theme park with the theme of 'Chinese tradition' than an effort to educate the public about a tradition of Chinese design. The design vocabulary of the park includes a number of features that have been borrowed from the classical scholar garden, but they function as discrete elements in this context rather than parts of an integrated whole. They have been transformed into general symbols of Chinese identity, and the symbols have no roots in the shared history or local experience of the population. Just as elements of Mediterranean design in Millennium Plaza offer people an opportunity to affirm their identities as cosmopolitan members of an affluent global

Figure 8. Lang, Kowloon Walled City Park. The roofed and open-sided gallery, known as the *lang* serves as a decorative frame for viewing scenes in the classical scholar garden. In Kowloon Walled City Park, scenes framed by the lang have no visual significance. Photograph by author.

society, the experience of the Walled City Park provides Hong Kong people with an opportunity to affirm their identities as bearers of Chinese culture. In both cases, landscape designs that help to create those experiences are purely contemporary creations with little or no relationship to the historical experiences of the individuals involved.

Post-traditional Landscape Design in Hong Kong

Millennium Plaza and the Kowloon Walled City Park illustrate two sides of a common phenomenon. Hong Kong has an evolving vocabulary of open space design that has been constructed out of borrowed symbols but is nonetheless characteristic of the city. Landscape design in Hong Kong incorporates references that might be found in many different countries and regions, but the palette of design elements also reflects important features of the contemporary character of the place.

The identity of Hong Kong is inextricably bound up in its history as a colony, a trading center, and a Chinese city. It is a place where people have seen themselves as Chinese but not part of China—more international and successful than their cousins in the mainland, but equally endowed with the heritage and culture of China. In certain ways, this split personality is characteristic of the emerging economies of the

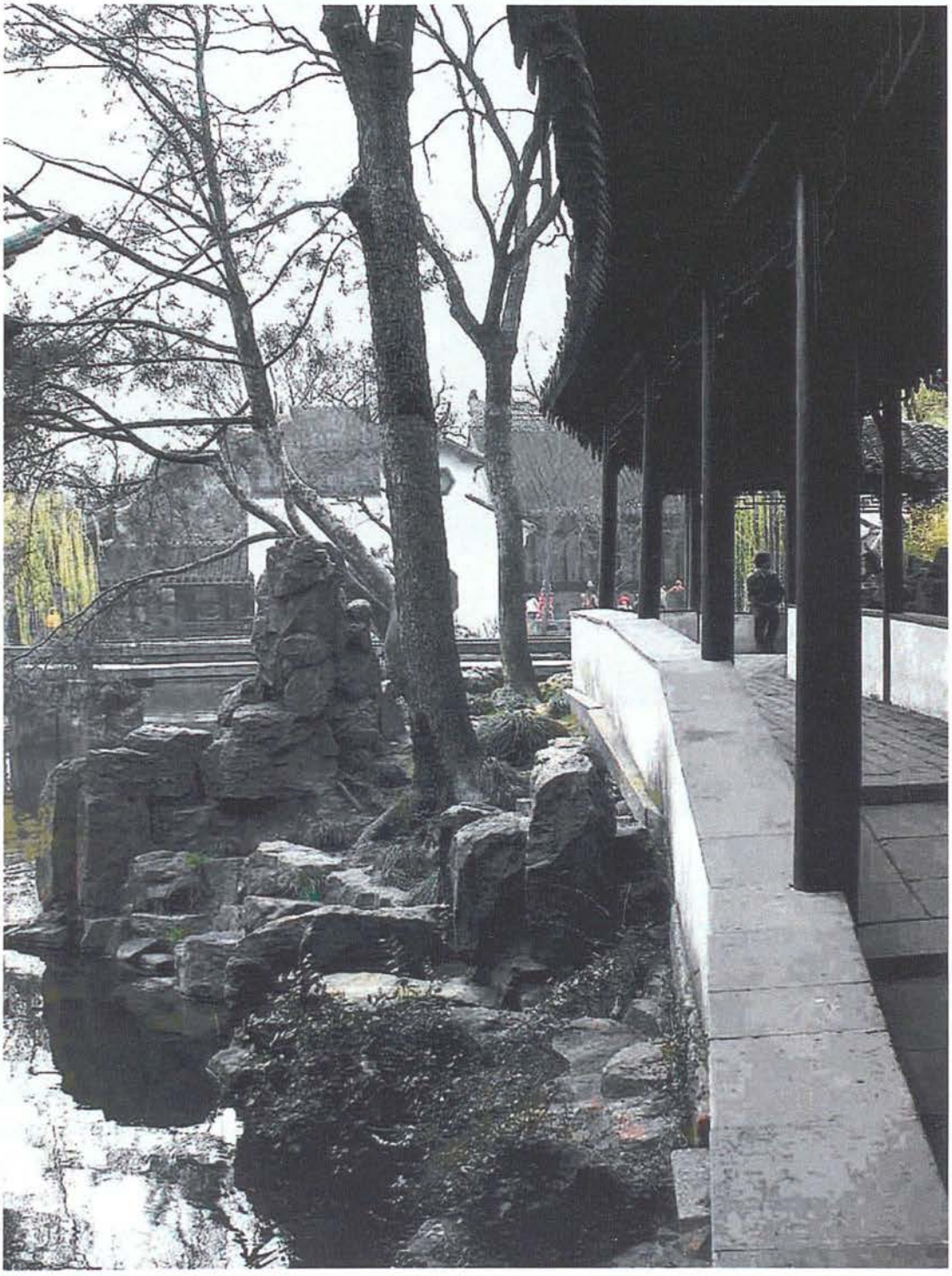

Figure 9. Covered walkway: *Lang*, Humble Administrator's Garden, Suzhou. Unlike the lang in Kowloon Walled City Park, this structure defines pedestrian movement in the classical Chinese garden and frames views of the adjacent scenery. Photograph by author.

Third World—where the rush to be part of global society is counterbalanced by a deep awareness of older social bonds that go beyond economic transactions and the admiration of strangers. In other ways, the dual identity of Hong Kong is distinctive, the consequence of a century of straddling the gap between China and the world.

Figure 10. Kowloon Walled City Park: Garden of the Chinese Zodiac Calendar is reminiscent of a Chinese theme park. Large turf areas of this type with low plant edging and sculpture are not found in the classic Jiangnan style scholar gardens. Photograph by author.

Open space design in Hong Kong is quintessentially post-traditional. The vocabulary of design is entirely borrowed and constructed. Hong Kong people make it their own through appropriation of symbols that emerge not from local history and tradition but from the media. The covered walkways of scholar gardens are familiar to most of the people of Hong Kong only through their articulation in projects like Kowloon Walled City Park, just as the fountains of Renaissance Italy are known through office plazas and shopping malls. The reality and meaning of these elements are defined by their symbolic associations for the public, not their historical references.

That is the common element in Millennium Plaza and Kowloon Walled City Park. Their purposes are different—one is a commercial project, the other a public project intended to educate. Their references are different—one provides an opportunity to bask in the sense of belonging to a global elite, the other allows people to assert a cultural and ethnic identity that is held precious by the population. But the underlying dynamic that connects people to the designed landscape is the same. In both cases, the design relies on a synthetic vocabulary that has been constructed from symbolic associations and images held by the population rather than an inherited vocabulary that serves as a source of continuity with the past.

A design vocabulary strongly shaped by popular symbolism and weakly rooted in local history is not unique to Hong Kong. On the contrary, this may be emerging as

a characteristic feature of the newly affluent sector of the Third World. China and India both now have residential developments copied in painstaking detail from the suburbs of California—suburbs that, ironically, rely on a vocabulary of imagined colonial elegance. Public parks in China now deal with issues such as the Cultural Revolution in ways that echo modern park design in Europe and North America. Hong Kong is distinctive primarily in the degree to which its vernacular design is synthetic, created by a conscious juxtaposition of symbols that simultaneously express the social identity of the people and ignore the history of the place.

This type of post-traditional vocabulary and symbol system is no less real or meaningful than one that is more obviously rooted in the local history of a place. Increasingly, all identities are constructed and reconstructed on a daily basis and continuity is a matter of connection between the immediate past and the proximate future. If Hong Kong tends to bury its past—substituting abstractions from Jiangnan design for the Walled City or Italian fountains for the egg market of Sheung Wan—that too is a central feature of the identity of the city. In the future, this reconstruction of identity and place using symbols and design elements that have no local history may become the definition of tradition.

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Notes

1 Durkheim (1960). The notion of the 'moral' center of society is used in the fashion of Durkheim to capture the idea of a normative substructure that shapes both the symbolic representation of society and the moral imperatives that shared norms impose on individuals.

2 The term 'scholar garden' is used to refer to the characteristic style of the private gardens of retired officials, particularly in Suzhou and the surrounding region during the Ming Dynasty. This style also is known as the Jiangnan style. The Jiangnan style is considered to be the most sophisticated style of Chinese garden design in terms of its visual aesthetics and higher status. See Keswick (1980) and Valder (2002) for detailed discussion and further references. South China has its own different vernacular garden tradition known as the Lingnan Garden; however, this was not chosen for Kowloon Walled City Park. See Johnston (1991) for a description of the Lingnan Garden.

3 Pregill and Volkman (1998, p. 622), Italian or Mediterranean design, utilized formal axial arrangement of sight lines, and structured outdoor spaces with many built features like balustrades, and use of terracing.

4 A good example is the well-known residential project in northern Beijing named Orange County. The development is based on suburban-style large single family housing units on large parcels of land. It has been designed in a Mediterranean style that is characteristic of newer developments in the affluent suburban area south of Los Angeles called Orange County. The real estate developers hired a team of

architects and landscape architects from the Orange County in California who specialize in this type of upper-middle class residential housing to design the project.

5 Harter's essay, 'Hong Kong's dirty little secret' (2000), gives a detailed account and analysis of the role of the Walled City in Hong Kong between 1948 and 1997.

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